

Schlafly, English exchange verbal blows

Great debate packs big crowd into gym

By Bill Coniff
and Laura Broadwell

It was a night of clashing extremes — inside a stifling, capacity-packed gym, outside a cold winter rain; Phyllis Schlafly's lady-like debate; Deirdre English's biting, sarcastic wit.

But the clash the sweating crowd came to see — the clash of extreme views it was expecting — never materialized.

"Both sides were red, white and blue all the way," said Jo Carrasco, one of the 2,100 spectators in the largest crowd ever in the SF State gym. "I think people felt Deirdre, although she made feminist points, was no opposition. It was another slice of apple pie."

"My reaction was they could have stayed more to the point. There was no point," said Kevin Drew. "We're not used to debates (at SF State). We're more used to spectacles. That's what we got."

Schlafly, who spearheaded the Stop the ERA campaign, braved what she called an "experience in intolerance" as the mixed though predominantly female crowd hissed her conservative views.

"The American woman is supremely blessed," said Schlafly, referring to the "cafeteria of choices" available to women who look beyond the "negativity" of feminism for their roles. "If she believes she can succeed, she can. If she believes she's going to fail, she surely will."

"In the middle of 1977, feminism went out of style," Schlafly said. "Feminism is now passe. Fortunately, you don't have to take my word for this. You can find it in the New York Times."

English, executive editor of Mother Jones magazine, who seemed to have the crowd's support, answered with references to Schlafly's personal life and financial situation.

"You have to compare what people say with the way they lead their lives," English said, pointing out that Schlafly's "traditional family life includes a 12-room Tudor mansion, a full-time housekeeper, a cook, two secretaries, a private nursing home for her mother, a swimming pool and a bomb shelter stocked with two weeks worth of supplies."

"It is not our side that is passe, but it is her side that is losing," she said.

Although they disagreed on most issues, both Schlafly and English agreed that inflation is forcing women back into the workforce.

"Now, in the present time, we're hearing a lot of siren calls to lure women back into jobs," Schlafly said.

Speaking of her own family of six children, she said, "When we gather around the family hearth at Christmas — let me tell you, young women — man, that's living."

See Debate, page 12



By Darrin Zuelow



By Michael Jacobs

Education commission reconsiders tuition policy

By Cindy Miller

After seven months of discussion and deliberation, the California Postsecondary Education Commission has made final draft recommendations regarding the use of student fees in the California State University system, which may do away with the no-tuition status of higher education in the state.

"We're leaving the final decision up to the governing board (boards of trustees) of each segment," said Marjorie Dickinson of CPEC. The policy of no tuition may become less effective in maintaining low fees, she said.

The commission has recommended that if the chancellor's office finds that state funds are not sufficient in maintaining its "standards of quality and access," it should use revenues from student fees to supplement other resources.

But in the draft recommendation, CPEC also stated that while there is a

need for flexibility in refining fees because of new needs, "sudden, precipitous fee increases," like those imposed this semester, should be avoided.

Dickinson said that because CSU fees are half of what the University of California charges, the CSU funds have to be used in areas other than the specified no-tuition areas.

The 1960 Master Plan for Higher Education in California established the principle that public higher education in California would be tuition free to all state residents.

Tuition was defined as student fees used to pay for teaching expenses — the salaries of instructors, and instructional-related clerical staff, supplies and equipment.

Because of ambiguities in the original document, CPEC recommended redefining where revenues may be spent.

As the definition stands, if \$1 of student revenues is used for instructional purposes, it is technically called tuition.

The new draft recommendation would do away with the categorical boundaries where student revenues may be spent in order to remove the necessity of what the commission refers to as the "creative accounting," that maintains the State's "symbolic" no-tuition standard.

The commission feels this move is important in maintaining the access to and the quality of education.

"Regardless of what happens to fees," said Dickinson, "levels shouldn't be any higher than last year."

If student fees were doubled in California, students would still be paying less than the rest of the country.

"We're not going to double fees," said Dickinson, "that would create a real hardship for students."

Dickinson added that in the CSU system, the students must meet the same percentage increase the state allots in additional funding.

For example, if CSU students were

paying \$222 for the semester and the state increased its funding by 10 percent, students would have to pay \$244 to match the state's increase.

The commission is releasing its recommendations today at UC Extension Center on Laguna Street in San Francisco. Representatives from the UC, CSU, and community college systems, as well as the Legislative Analyst's office, the Department of Finance and the California Student Aid Commission will attend the meeting.

Curtis Richards, director of the California State Student Association plans on making his voice heard.

"I'm going to go in there arguing that our fees not be used for tuition that could encompass a state university fee," said Richards. "My board wants to keep fees sole for the purpose of student services . . . we're not willing to pay for tuition."

Richards said the crucial issue is how much flexibility students are going to let the system have in tuition.

"We need a guarantee that we're going to be involved in the budget process," Richards said.

But Dickinson said that "there is never a final decision until the budget is reviewed in July."

"If there's a mid-year budget cut," said Dickinson, "these new policies could go into effect."

The main issue in the recommendation is where to draw the line between allocations of funds, and whether or not students have a say as to where their money is spent.

"We think we've covered and considered all the various points of view we've heard up to this point," said Dickinson, "but if we hear opposition, we can change the recommendation."

In addition to changes in the use of fees, recommendations have been made to increase graduate fees and to change the types of financial aid.

Media retreat from El Salvador's war

By Eileen Walsh

Visiting members of the foreign press did not outnumber the native population in El Salvador last spring. It just seemed that way.

"I am positive that the U.S. government put pressure on the big papers to give less coverage to El Salvador, and the papers agreed because they are owned by the rich," said Salvador Martinez, of Casa el Salvador "Farabundo Marti," the local chapter of a nationwide Salvadoran group opposed to U.S. intervention.

Martinez spoke at SF State last week, following a showing of the film "El

Salvador's war,"

which he directed.

He sent for his family from Santa Ana, the second largest city in El Salvador. "Sometimes I feel homesick, but it comes and goes," he said. "I like it here and I have my family here, so I have no plans to go back. I can go anywhere and make a living."

It's Castro's style to joke about cultural stereotypes. How did he spend his summers in El Salvador? "When school goes out I become Juan Valdez."

But he quickly becomes serious and outspoken about work conditions for custodians at SF State. When he began working here 10 years ago, he says there were three custodians for each floor of HLL performing clean-up chores. Now

there are two.

He said his new bosses "come with the mentality to save money as a business instead of providing all the services students deserve."

Castro said his bosses use the method of "divide and conquer" by dividing the custodians into different groups which never meet.

And he has had his share of humiliating experiences as a custodian, too. He said, "I was working in the library for a couple of weeks and met one of the Spanish workers who has a language problem. He was trying to get some classes during working hours."

Romberg said that any staff member who is willing to take some courses during working hours is free to do it with approval of his supervisor. Then this guy asked his supervisor and his supervisor encouraged him not to take the English classes because he needed him in the building.

"I translated to the supervisor that he needed the course so he could communicate with his bosses. The supervisor went to the chief of custodians telling him to move me out of the building because he didn't want any smart guys working under him."

Castro said he wouldn't want to be a supervisor. "I don't like to push nobody around." In fact, what Castro wants most is to support himself and not have to answer to anyone but his wife and children.

"If you know laws and regulations there's no way they can take advantage of you," he said.

He knows many displaced El Salvadorans in the Mission District and hopes his cartoon work will set an example for them about how to fuse the two different cultures. Humor is his mainstay. He even created a comic custodian character — "Dusty Gonzalez."

A custodian with animated dreams

By Rusty Weston

The intense, mustachioed custodian pushing a broom around HLL early in the morning is planning ahead — beyond the next room. Miguel Castro, an El Salvadoran emigre, wants to go from "guacamole to caviar."

Castro designs cartoon cultural statements for t-shirts which he sells to Latino-Americans in the Mission District and he sells cartoons to lowrider magazines published in San Jose. He wants to go national with several new t-shirt ideas.

"I live in two cultures and I have to blend both cultures," said Castro, 37.

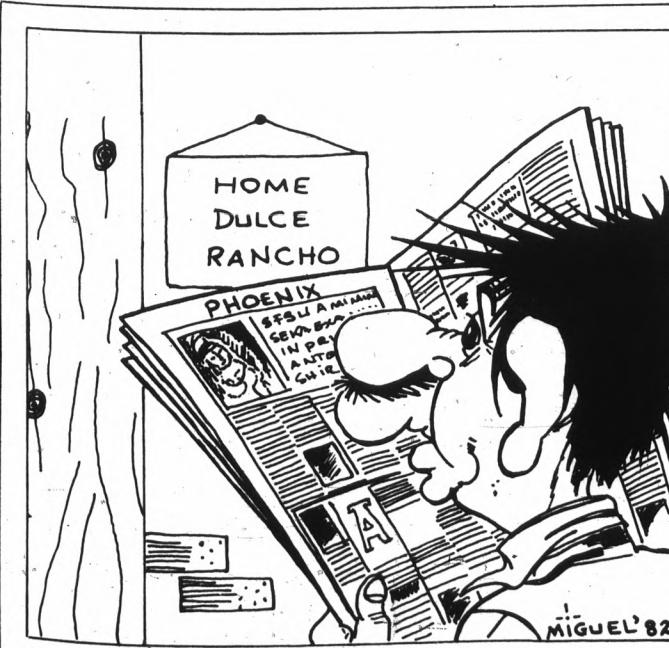
One t-shirt conception of Castro's is "Guacamole State University" — a headline — above a big avocado, chips, beer and dip. Another of his designs, if it hits big, might cause a stir: Mickey Mouse dressed in a zoot suit. The little mouse looks better in a mustache.

Castro was able to come to San Francisco 16 years ago because he was guaranteed a job at a popular hamburger house — five years at room and board plus small change. He moved out one day when a friend told him about a job opportunity at SF State.

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Miguel Castro's "Dusty Gonzalez," reads the Phoenix.

Student lobby targets politicians

By Stephen Robitaille

In the 1960s, political action on campus meant demonstrations, sit-ins and maybe taking over the Administration Building. No more.

The National Student Political Action Committee, an offshoot of the United States Student Association, was founded in Washington, D.C., this July to provide support for candidates who back student financial services — and defeat those who oppose them.

"We saw that education wasn't important when the pressure was on to cut the budget," said Joe Sweeney, secretary-treasurer of NSPAC. "We [the USSA] had a good legislative presence in Congress, but if lobbying is effective, it's good to have a position of strength."

So the USSA, a 35-year-old organization with 3 million members in 35 states, did what many special interest groups in Washington do. It formed a political action committee.

"It was a gleam in a lot of eyes around Washington," said Janice Fine, USSA president. "Lobbying pressure is more effective with an electoral agenda. Support of education is not just altruism — students are not a benign constituency."

Unlike most political action committees, which contribute money to campaign coffers, NSPAC's plan calls for student volunteers to canvass campuses, register voters, stuff envelopes and get out the student vote on election day.

"We found people voting against us on financial aid," Sweeney said, "so we decided to use our numbers."

"We didn't contribute as much as we'd like this year," said Sweeney, referring to NSPAC's late entry into the 1982 campaign. "It was a dry run. We

maybe 5 percent of all students."

"Their ultimate goal is socialism," Baldwin said. "By increasing government involvement in education, they can push closer to their stance. They have a lot of radical ideas."

Baldwin said SCT favors student financial aid cuts, but disapproves of the way the Reagan administration is making them.

"We're for aid for the truly needy, but instead of cutting waste, (Reagan) is cutting services instead," Baldwin said. "What should be targeted is Department of Education abuses in student eligibility — students get loans when they are still dependents, and use the money for things besides school."

A few months after SCT's first news conference, the College Republicans' newsletter reported that the USSA had a Marxist connection,

found out what worked and what didn't."

One technique that worked in Michigan was a combination of free media coverage and leaflet distribution that helped Democrat Robert Carr defeat Republican incumbent Rep. James Dunn. The district includes Michigan State University, which has a student population of 50,000.

Dunn tried to pitch student votes by setting up a dummy group called Coalition Against Reductions in Education, saying he restored money to federal stu-

"Their past record of what they support and conferences they have held show what they are," Baldwin said. "We had an observer at their last national convention, and you wouldn't believe some of the things that went on there."

According to Joe Sweeney, NSPAC's secretary-treasurer, the conservative coalition doesn't represent students either.

"It's all a pile of bull," Sweeney said. "They're saying students aren't getting enough aid but that's all right."

"It was a way the Republican National Committee (whose Washington headquarters also houses SCT) could put pressure on an interest group that had the possibility of swaying votes," Sweeney said. "It was a way to create doubts and distortions."

— S.R.

"It was the best, most effective thing they could do, considering their finances," Dempsey said. "They showed Dunn's record on education and scored with students and student leadership."

Michael Barnhard, Dunn's administrative assistant, said the issue of unemployment played a larger role in Dunn's defeat than Carr's support from students.

"Given any other circumstance, it would have had an effect," Barnhard said. "But things are so bad in Michigan

that jobs were the main issue."

NSPAC supported 12 candidates for the U.S. House and Senate in 1982, and eight of them won. But its late entry into the campaign and meager funding (about \$12,000) made large-scale efforts on behalf of candidates difficult.

"We really can't say we did it (in Carr's campaign in Michigan) any more than unemployed auto workers in Pontiac did," Sweeney said. "All you can do is get your constituents out to vote."

But the United Auto Workers contributed \$2,000 to NSPAC, with fund-raisers, donations and loans making up the remainder of its funding.

"We are a classic progressive coalition," said Sweeney. "We are allied with senior citizens, labor and civil rights."

The USSA provided NSPAC with the voting records of candidates on 17 key education bills in Congress, and targeted close races in districts with large student populations.

Rep. Barney Franks, D-Mass., defeated Republican Margaret Heckler in what was expected to be a tight contest. Douglas Chan, Franks' campaign manager, said NSPAC's backing had an impact on the outcome of the election, which Franks won with 59 percent of the vote.

"Endorsing Franks made a point in Massachusetts," Cahn said. "There is a political price to be paid for Congressmen who vote against student loans."

Timothy Gay, spokesman for Rep. James Coyne, R-Pa., who lost to Democrat Peter Kostmayer, said NSPAC's support of Kostmayer had little effect on the election.

"It didn't mean squat," Gay said. "There may have been a few volunteers,

but I can't say there was any direct effect on the race. They unfairly discriminated against (Coyne), but their effect was negligible."

NSPAC suffered two major setbacks at the polls this year. Peter Peyster, D-N.Y., a vocal advocate of higher education, lost to Republican Ben Gilman, and Democrat Gene Wenstrom of Minnesota fell 800 votes short of unseating Republican incumbent Rep. Arlan Stangeland.

Sweeney doesn't plan to let that happen in 1984.

"We are going to get into campaigns much earlier next time," Sweeney said. "We'll take a good look at the organization. If it's a sloppy operation we're not going to endorse the candidate or just endorse and not put in much time."

"We'll provide the training and salary for student coordinators for candidates, which will give us more control over our portion of the campaign," Sweeney said. "You can have the best volunteers in the world, but it doesn't do a bit of good if you have a lousy campaign organization," Sweeney said.

NSPAC will also widen its scope in the next election. It has a full-time staff, and plans are under way to raise money through mail campaigns, fundraisers and contributions from the higher education community.

"There are about 100 districts around the country where the number of students living was greater than the margin of victory in the last election there," Sweeney said.

"This year we did a lot with smoke and mirrors," he added. "Next time, if we find a challenger with a good education record, we'll get involved."

Space shuttle 'phone call' turns up no astronauts

By Dennis Wyss

modulated voice over the slight hiss of a tape machine.

"The Space Shuttle astronauts are spending their last night in space," said the voice, sounding more like an amusement park guide with permanently enlarged tonsils and ersatz bonhomie, than the harbinger of 21st Century wonders.

No astronaut, that.

"Tomorrow morning's activities will be dedicated to preparing for a re-entry and landing, which should occur at Edwards Air Force Base, California, at about 8:33 a.m., Central Time."

Great. But this is an expensive call. Let's have the astronauts.

"At a debriefing following his last shift in the Control Center, Flight Director John Cox characterized FTS's mission as a 'wonderfully successful operation.'"

"All the flight test objectives were achieved and the suit failure which forced the cancellation of today's space walk has been the single disappointment of the mission," said the voice, now slightly dour.

No "Rogers," no "A-ok's," not even any static — just a hiss.

"From the Mission Control Center . . ."

No astronauts.

" . . . in Houston . . ."

No ground control.

" . . . this is John Laren."

Next time, a collect call.

Cain is the SF State Director of the Joint Doctorate Program in Special Education. The program is tied into the Special Education Department at UC Berkeley.

State universities cannot grant doctorate degrees unless they are connected to a university offering the required work needed to complete the doctorate, said Cain. Students who want a doctorate degree in Special Education take classes at Berkeley in their first year and spend their second year here. Students who register for the program at either school have the privilege of taking courses at either campus.

The degree is granted from SF State.

The joint program, not offered in any other department here or at any of the other 18 CSU campuses, was developed in 1967 and authorized by the state Legislature that same year. About 30 students graduate annually from the program.

Of last year's 30 graduates, 29 are employed and half of those are employed in university positions in and out of California, said Cain.

Cain is one of the oldest members of SF State's faculty. His retirement pro-

gram allows him and others over age 65 to continue working. "As long as I can make a contribution, I would like to keep on working," he said. "Sometimes someone with experience can contribute a great deal."

He not only coordinates the special education doctorate program on this campus; he heads research projects in "exceptionality." He teaches a seminar related to public policy for the handicapped and mentally retarded and is involved in bringing outside funding into the department for special projects.

A native of California, Cain left his teaching job in Oklahoma in 1947 to start the special education program here. "We started with six faculty members and excellent support from the college — we were not a university then," he said. "The faculty is now 39 members strong."

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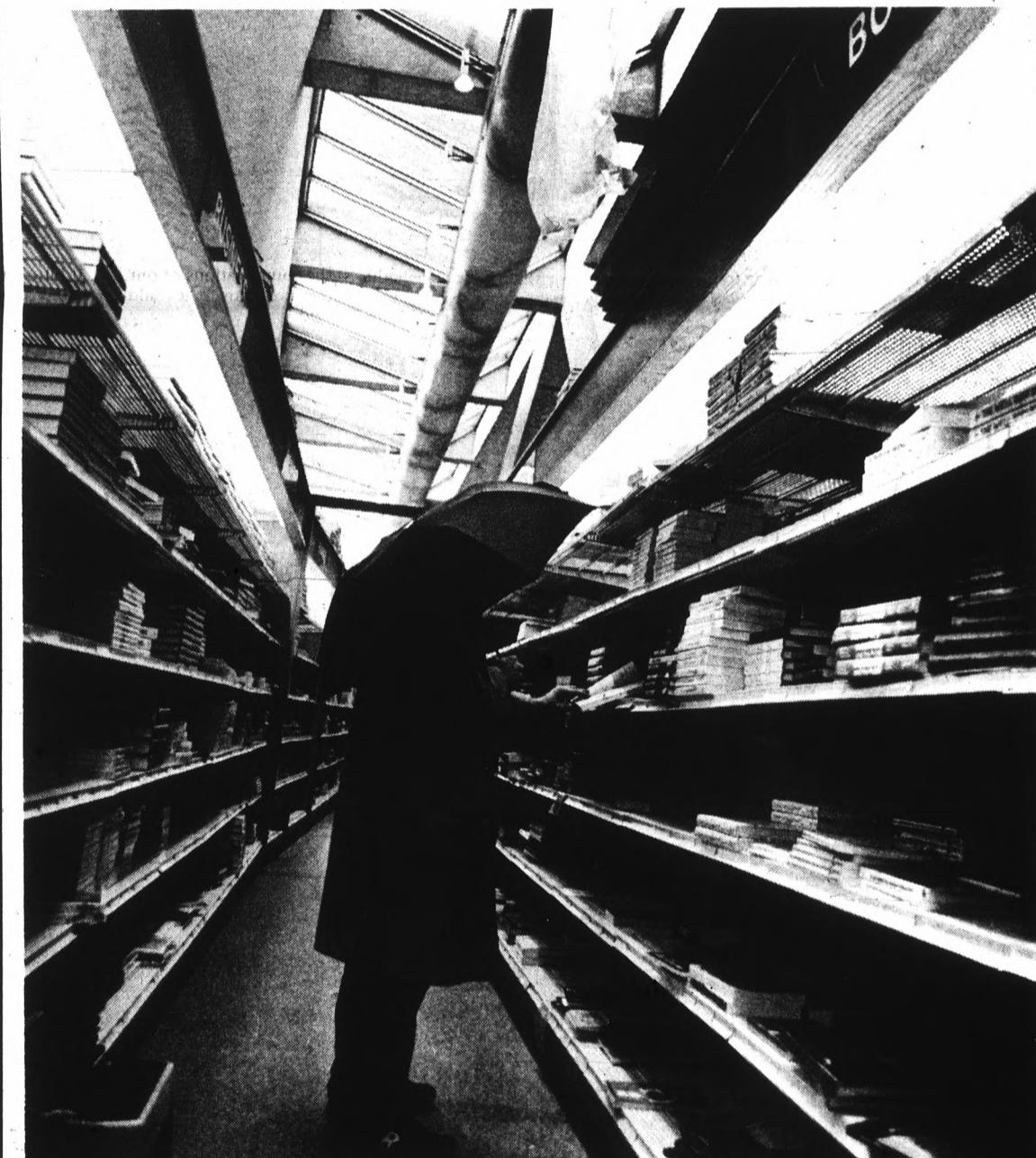
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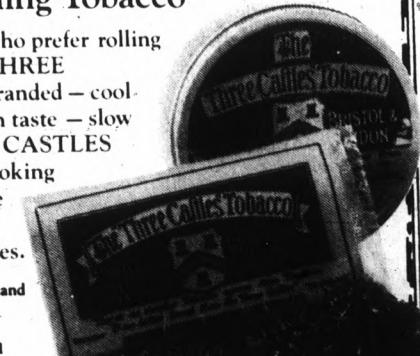
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Students invest in a legislative lobby

By Tim Carpenter

They may not know it, but SF State students have their own lobby in Sacramento.

Every student on a California State University campus pays the California State Students Association 30 cents each semester through Associated students funds.

This gives the organization a \$100,000 total budget and allows them to lobby for student needs and interests in the State Legislature. They also provide an avenue of communication between students and the chancellor and the Academic Senates, and keep campus representatives informed about problems and solutions that other campuses might have.

"We are one of the wisest investments a campus can make," said Margo Morales, CSSA liaison to the chancellor's office in Long Beach. "AS people are in tune with what is going on on the individual campus — they are your in-house lobbying system. CSSA allows each campus to remain collectively concerned about other campuses and the CSU system in general."

The 1983-84 budget was proposed last month and the CSSA is already making sure the state Legislature knows that students are concerned about cuts in Equal Opportunity Program, rising fees, financial aid problems and the possibility of tuition.

"We monitor where the legislature is going and let them know that students just can't handle increases in fees and

cuts in aid," said Morales. "We are lobbying representatives for the students five days a week with connections in the office of the chancellor, the Academic Senates and, most importantly, the state Legislature. We represent an easy access point for campus administrators and state officials to keep up with student needs.

Fee raises and possible tuition are two issues the group has lobbied against continuously.

"But now," Morales said, "there are people within CSSA that say students should have to pay for the cost of their education, that the time for tuition has come." "Historically, California has always provided money for education and tuition wasn't necessary. Our argument is that the CSU system has suffered reductions in recent years and if the Legislature imposes tuition, it does not necessarily mean a guaranteed increase in campus budgets."

Associated Students president Jeff Kaiser, is SF State's CSSA representative and the chairman of the Academic Affairs Committee. The CSSA has monthly meetings when representatives from each CSU campus get together and discuss common problems.

"I wasn't sure how good the organization was when I first went into it," said Kaiser. "I think the CSSA has two very important advantages now, though. It gives AS reps a chance to talk to other campus reps. Hassles on this campus have happened elsewhere and we can find solutions collectively. It also gives me a chance to be a representative for

our campus to the CSU system as a whole. I have more opportunity to talk to students and, as a CSSA rep, I can make student input count."

CSSA has staff members in Long Beach and Sacramento. C.L. Richards, the CSSA legislative director, is responsible for lobbying in the state Legislature for student needs.

"I make sure we can push bills through the legislative system for what we need," said Richards. "These could be to stop fee increases, to put ethnic studies on the general education requirement list, or even to allow campuses to give out addresses or phone numbers for a Selective Services survey."

In addition to Richards, CSSA also has a legislative advocate and a clerical

staff person in Sacramento. In Long Beach there is a clerical person and Morales, the liaison, along with Shari Mills, the collective bargaining director for CSSA.

"Collective bargaining allows students to keep up on employee-employer relations on campus," said Mills. The CSSA is represented in the negotiations of four campus groups — physicians, health care support, faculty and academic support — and each receives input on student interests.

Most of the organization's budget is allocated for salaries for the staff positions and travel expenses for lobbying trips. CSSA is planning a student representative trip to Washington, a lobbying conference in Sacramento for about

100 student representatives from all over the state, a women's conference and a Third World student meeting to "bring together these students from each campus," according to Richards.

The CSSA was formed in 1959, about the same time the CSU system was formed. The individual AS organizations felt their opportunities of being autonomous were threatened and they needed a central representative group. They held their first meeting at Cal State Northridge, then called San Fernando Valley College.

"I really can't believe the organization was ever formed," said Kaiser. "There are a lot of obvious problems with bringing together reps from all over the state. The effectiveness of the

organization fluctuates, but the CSSA has contacts and respect in Sacramento. It's amazing that they can get in to talk to these people. For students to keep from getting taken advantage of, we have to keep a vocal position."

There was a serious debate on campus last year among some AS representatives about whether SF State should continue to pay to belong to the CSSA. They thought it might be to SF State's advantage to spend the money on its own lobbyist to push specific interests, but Kaiser thinks this would be impossible.

"The amount of money it would cost to send someone to Sacramento or Long Beach every time we needed something would be ridiculous compared to belonging to the CSSA," he said.

College minor worthy of certificate

By Nora Juarbe

The Academic Senate approved a new certificate program in Executive Secretary/Word Processing Specialty in

Tuesday's meeting only after questioning the purpose of the university's entire certificate program.

In February the Senate adopted requirements for converting certain minors into certificate programs in an effort to provide students with a tangible certificate to present to future employers instead of a mere statement of minor completion on the student's transcript.

Besides meeting the requirements for

a minor, approval of a certificate program must include a literacy requirement and 56 units acceptable to the university.

Dolora Cunningham, a member of the Curriculum Review and Approval Committee, told the Senate that the committee had thoroughly reviewed the proposal and voted to approve it.

Cunningham said the committee decided the certificate program would serve students who have difficulty getting jobs in their own fields of study. Other members of the committee emphasized the fact that employers are asking future employees for certificates as proof of ability to perform certain

duties.

Eric Solomon, an English professor, asked, "Does this mean any minor becomes a certificate program simply by requesting Senate approval, and that a minor and a certificate program are interchangeable?"

Members of the CRAC explained that not all minors qualify for certificate programs and that the two were not interchangeable. The university has guidelines for certificate programs and the Executive Secretary/Word Processing Specialty meets those guidelines according to the CRAC.

William Hopkins, a music professor,

questioned the purpose of offering a certificate program if it was identical to the requirements of a minor.

Robert Cherny, associate professor of history, said he thought the purpose of a certificate program was to offer an additional area of study for students who already have or are getting bachelor's degrees. He said the approval of certificate programs "might create the situation in which students come to get a certificate only."

Solomon finally suggested the Senate approve or disapprove the certificate before them and discuss the usefulness of the program at a later date.

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Tune into KSFS—The Sound Alternative—your college radio station, 107 FM, Viacom cable channel 35, Student Union Listening Rooms Channel 7.

Black Liberation and the American Socialist Revolution, second of a study group sponsored by the Spartacus Youth League. Tuesday, November 30, 12 noon.

Spring Extension bulletin available Dec. 21. Pick up your copy at the office of Extended Education, SFSU. NAD 153.

Flagship Custodians—looking for artist for company logo. "Flagship" theme. \$25. prize for winning entry. Contact John Holman, HLL or x1974.

Samba Da Algeria—wanted: drummers, dancers for '83 Carnival. Contact Michael, 956-2663 or 398-6234.

Winter Session class schedules available Nov. 23. If you are currently enrolled, a class schedule will be mailed to your home.

P.A.C.E. invites you to an educational event on Simpson-Mazzoli Bill. On November 17, SU Conf. Rms. A-F. 11:00 am to 12:30 pm.

OPENING NIGHT GALA! Benefit Recreation Center for the Handicapped. VICTORIA THEATER, 2961 16th St., SF. Nov. 18, 19 & 20 at 8:00 pm. General Adm. \$5. Res. Call 863-7576. TOTAL HANDICAPPED ACCESS.

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"The Human Aura: how to sense it, develop it, and why." A free lecture-workshop conducted by The Emin Society. 8:00 pm, Friday, December 3rd, at Homestead Savings, 22nd Avenue and Geary. Those interested are welcome.

CLASSIFIED ADS in PHOENIX are FREE! To students, faculty and staff of SFSU. Advertising a "service for money" or an ad from a non-member of the college costs 10 cents per word, \$2.00 minimum, payable in advance. The deadline for classifieds is the Friday before publication, we publish on Thursdays.

CLASSIFIED AD FORMS are available in HLL 207, the PHOENIX office, or you can submit your ad on an 8 1/2 x 11 sheet of paper with your name, address, phone number, student ID number and your classification (student, faculty or staff). Ads can be mailed to PHOENIX, Journalism Dept., SFSU, 1600 Holloway Ave., SF, CA 94132, Attn: Classifieds. No phone-in ads are accepted.

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Carlos Palomino



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Opinion

Chancellor faces fiscal disaster

California State University Chancellor W. Ann Reynolds has taken the reins at a crucial time for the system. With the state facing a possible \$4 billion deficit next year, and a governor who is opposed to tax increases, CSU will face the greatest financial challenge in its history.

Maintaining a broad-based program at a low cost will stretch CSU resources dangerously thin. If no new taxes are instituted, the state budget will have to be balanced with substantial cuts in programs. CSU cannot hope to emerge from the painful process with its funding intact.

The imposition of tuition, until now regarded as an unlikely last resort, may become the only solution. The alternative, equally bleak, is a major cut in academic programs. Whole departments might have to be eliminated.

Reynolds said she wants CSU to continue to reflect changing student needs and remain at the forefront of new areas of study.

She has requested \$16.7 million to improve high technology programs. But the system may have trouble maintaining its present program, let alone expanding into new areas.

On a recent visit to Sacramento State, Reynolds said she expects CSU to receive a slight increase in the next budget despite the state's grim financial situation. Now that the controller has predicted a sizable deficit, this optimism appears premature.

Reynolds said she plans to be in Sacramento often to lobby for CSU. She will have to lobby hard in the months ahead to prevent the destruction of the system's depth or the imposition of tuition.

SF State President Paul Romberg said more cuts in education are unavoidable. When the cuts come, they must be spread so that traditional academic fields with small enrollments, such as classics and history, aren't crippled to protect more popular career-oriented fields.

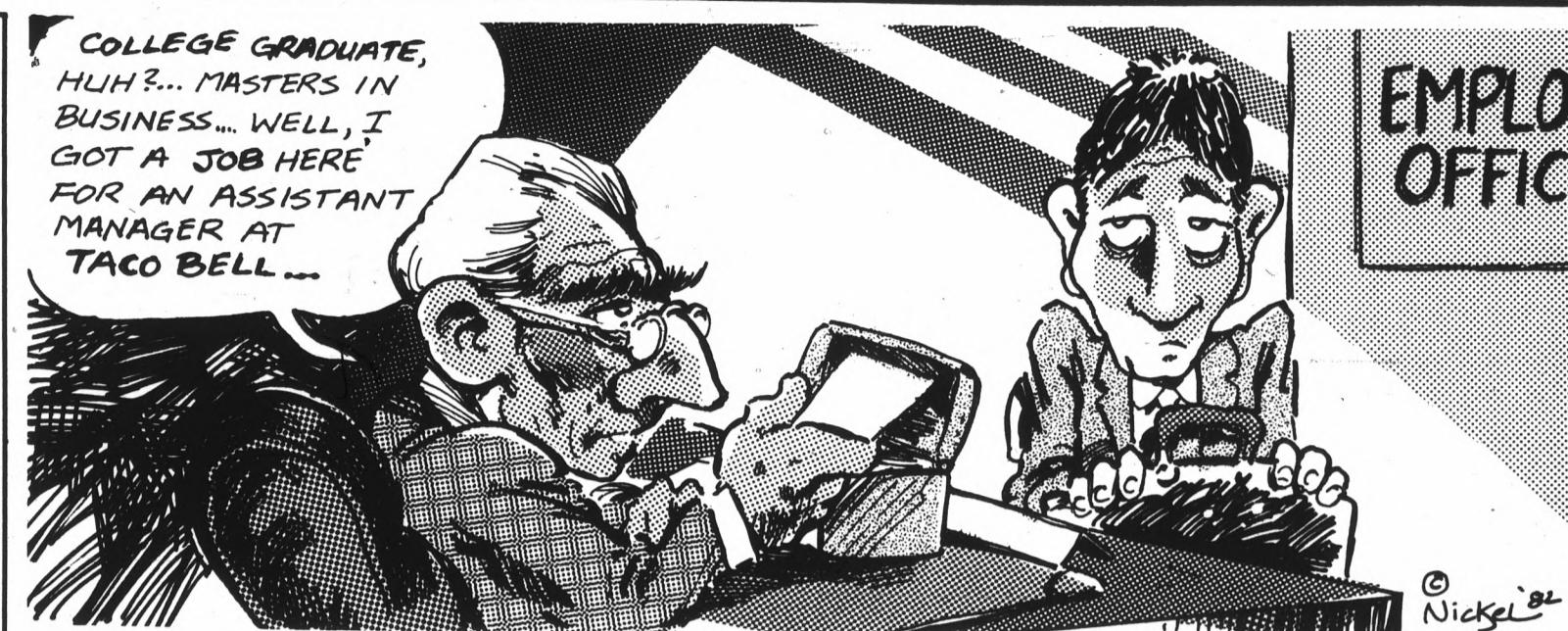
Reynolds is acquainted with budget cuts. As Ohio State University provost, she had to deal with a 24 percent (\$55 million) budget cut. She reportedly ruffled some feathers with her unpopular belt-tightening procedures. Her aggressive, sometimes impatient style earned her some detractors at OSU.

Reynolds is described as bright and a hard worker. She may prove to be just the strong lobbyist needed to save CSU from the jaws of the Duke and the Legislature.

Sacramento State President Lloyd Johns predicted Reynolds would be a better lobbyist than former Chancellor Glenn Dumke. He called her "a breath of fresh air."

If Reynolds is up to the challenge ahead, she couldn't have come at a better time.

COLLEGE GRADUATE,
HUH?... MASTERS IN
BUSINESS... WELL, I
GOT A JOB HERE
FOR AN ASSISTANT
MANAGER AT
TACO BELL...



Turkey day truth

By Phyllis Olsen

Over the river and through the woods to Grandmother's house we go...Grandmother's house?

Poor Granny! Whoever slated her to be host to the annual Turkey Day holocaust? For once, she's sorry she didn't agree to go to the nursing home last spring, like her children tried to persuade (force) her.

Okay, suppose Granny capitulates, and the traditional holiday feast is at her pad. Who's coming and what are they gonna eat?

Along with the usual candied yams and cranberry sauce, tradition mandates a stuffed turkey, even though no one likes it. (Could this suggest what we all become at the end of the meal?) Turkey is tolerated on Turkey Day but what do you do with 20 pounds of leftover bird?

Well, let's see: cold turkey sandwiches, hot turkey sandwiches, turkey chow mein, turkey chop suey, turkey curry, turkey salad, turkey soup, turkey cordon bleu, turkey quiche...

Next you have to plan for the 20 guests coming to glut themselves. (Granma deadbolts the liquor cabinet.) Everybody vehemently hates somebody who will be there. This one does nothing but complain, that one talks with both feet in his mouth and Uncle Joe drinks too much. (Granma throws a sheet over the liquor cabinet.)

Solution: seat all diametrically opposed guests next to each other. This way, if you can't achieve harmony, stony silence will be gratefully accepted.

Any volunteers to spill the customary glass of wine that irreparably stains the heirloom tablecloth? Don't worry Granma, someone will, trust me. (Granma has moving men remove the liquor cabinet on Wednesday.) No good. Some generous soul always brings a big bottle of cheap red burgundy.

And what a strange society! We put thousands of wiry little people into

business selling gym shorts and sneakers with weird soles to commercialize a primal activity. Not to mention the health spans spreading like butter across a hot piece of French bread, so we can work it off, sweat it off, steam it off or have it massaged away.

And what for? So we can slug ourselves thoroughly, not unlike some ancient Romans, whose similar tactics lead to their demise. We call their picnics barbaric. We call ours Thanksgiving.

Ah, but this year is going to be different you say. To make sure you don't hurt any feelings, you try everything, but just a drop of everything. With 72 different dishes on the table — you know, turkey, potatoes, cranberry sauce and 68 variations of green beans — all of which are exemplary tests for your starch blockers, you still end up with an embarrassing plate resembling Devil's Tower.

At least if you're a grownup you take your mini mountain and sit with dignity at the big people's table. Woe to the child who must crawl off to some cramped corner on the floor, or worse, sit at a card table that has folded matchbook covers under its legs trying to steady its ever-rickety nature.

Breaking wind at both ends, the guests eventually stagger from the table to collapse in heaps on the sofa. "Who wants dessert?" chirps Granny, who now sees the Happy Havens Nursing Home as a viable alternative to these disgusting holiday aftermaths. Amid moans and groans, the pies, cakes and custards manage to disappear.

There now, aren't we all thankful? In one swell foop we've managed to put on 10 pounds, stretching our stomachs to alarming proportions. Yes, I believe we're all thankful. We're thankful Thanksgiving comes only once a year. Happy Thanksgiving everybody!

American University of Beirut, and the Lebanese National University are the scenes of open, continuing and often strident anti-government criticism.

Third, he speaks of a recent incident at "Jordan's Amman University." First of all, there is no such entity as Amman University. Presumably he means the Al-Jamiah Al-Aurdunieh, or the University of Jordan, as it is known in English. With reference to the "incident," about which he provided no concrete details, if his point is that it is wrong for Jordanian authorities to destroy academic freedom just as it is for Israeli authorities to do the same thing, I heartily agree.

Of course, Mr. Orzech's ignorance is his problem, not mine. But his impugning of my motives and his *ad hominem* attack on me cannot be passed over. Mr. Orzech has used the oldest and most disreputable tactic... *ad hominem*... ignore or distort what the speaker says, and then attack the person of the speaker, his motives, his character, etc.

Finally, Mr. Orzech has the effrontery to appeal to "the ideals of academic honesty and integrity." Now that's *chutzpah* for you, a term which Mr. Orzech not only understands but personifies.

Dwight James Simpson
Professor
International Relations

Are you worried about finding a job after graduation?

Photos by Michael Gray

Compiled by Robert Manetta

Robert Harding, 32, Political Science — No. I'm independently wealthy so I'm not worried about it. I just came here to get a degree. I've got low friends in high places, or maybe that's high friends in low places. Anyway, I just came to get a degree and start from there.



Brian Helm, 22, History — Yes, I am concerned in some respects my education will not benefit me as far as a job goes. While I'm getting such a good educational background, I'm worried that once I get out I won't be able to use that education to its full worth. I will be involved in the field of history, though, as a teacher.



Bill Sievert, 27, Business — I'm pretty confident. Whether I'll get the kind of job I want, though, I don't know. My worry is that I could major in computers and rather than being a systems programmer could end up at Computerland selling personal computers. I didn't go to college four years for that.



Eric Olney, 19, Biology — No, not really. There's always a need for anesthesiologists. As long as I can make it through medical school, I should be able to get a job.



Carl Close, 20, Engineering — The demand in the field of electrical engineering is so great that having the foresight I have, I am unaffected by the current recession. I don't have any worries.



Valerie Carlisle, 22, Psychology — God, yes. Definitely. You have to know exactly what you want and I'm not finding out through classes what's going on in the job market. I'm doing a lot of research to find out what's happening.



Jeff Threde, 21, BCA/Journalism — Yes, I'm very worried. I'm not counting on anything. I'm just giving it my best shot and hoping that when I get out there'll be something open. Otherwise I'll just go dig ditches... whatever it takes. I still think school is the best way to go, though.



Katrine O'Hare, 21, BCA — I am worried because in my field it's very difficult to get a job. You need a lot of references and experience. Just your degree alone doesn't get you a job. I'm determined to get a job in the field, but it's going to take time.



Brad Nelson, 21, Business — No I'm not worried because I have my own business. Window cleaning. I'm starting four businesses before January and eight before June. I'm going to be helping the job market. So I'm not worried.

merf 'n eedle...



by Nickel

NEXT: Get A Job!!!

Letters

Nursing

Editor:

Is the Phoenix becoming San Francisco's Bloom County Beacon?

In a telephone interview your correspondent, Vickie Evangel, asked my opinion of the faculty-proposed changes in the nursing curriculum due to start fall 1983. I stated my support for the proposed changes, explained how these changes addressed certain problems in the present curriculum and praised the

faculty for being responsive to these problems.

This was translated into the sensationalistic headline, "Students Want Program Change" in your last issue. It could have been more accurately titled, "Students Support Proposed Curriculum Change."

You put Milo Bloom to shame!

The SF State Nursing Students Union has been working very hard to foster faculty-student cooperation. Your blatant distortion of nursing student assessment of our program has created confusion. This controversy-mongering journalism will certainly foster further student-faculty dialogue! Undoubtedly we will be stronger for it. But don't do us any more favors like this, okay, Milo?

George J. Jalbert
President, SF State
Nursing Students Union

...And more

Editor:

We would like to express our great disappointment in the article on the nursing program which appeared in the last issue. As two students who were extensively quoted, we feel our comments were taken out of context. The article emphasized criticisms, while neglecting to mention the many positive aspects which make the program an excellent one.

We are especially concerned about the following points which the reporter misquoted or left out of the article:

1) We never stated that all textbooks are outdated. Criticism was limited to a specific book in the sophomore theory class.

2) We stressed that on the whole the faculty is very good, and has been quite supportive of students.

3) We pointed out that avenues for change are available to students, such as representatives on faculty committees, and that so far the department has been responsive to students' suggestions. Our optimism about improvements being implemented was not conveyed in the article.

We emphasized to the reporter that we had been in the program only two months (75 percent of the sophomores are transfer students). We were told that upperclass students had been interviewed and we then suggested several more juniors who had a better idea of the overall program. These students were not contacted.

We are greatly concerned that our comments were misinterpreted, and want to reiterate our support for the Nursing Department. A more accurate, balanced article on the nursing program is urgently needed. Students with more than two months experience should be consulted.

Martha Hawthorne
Kimberly Cusacken

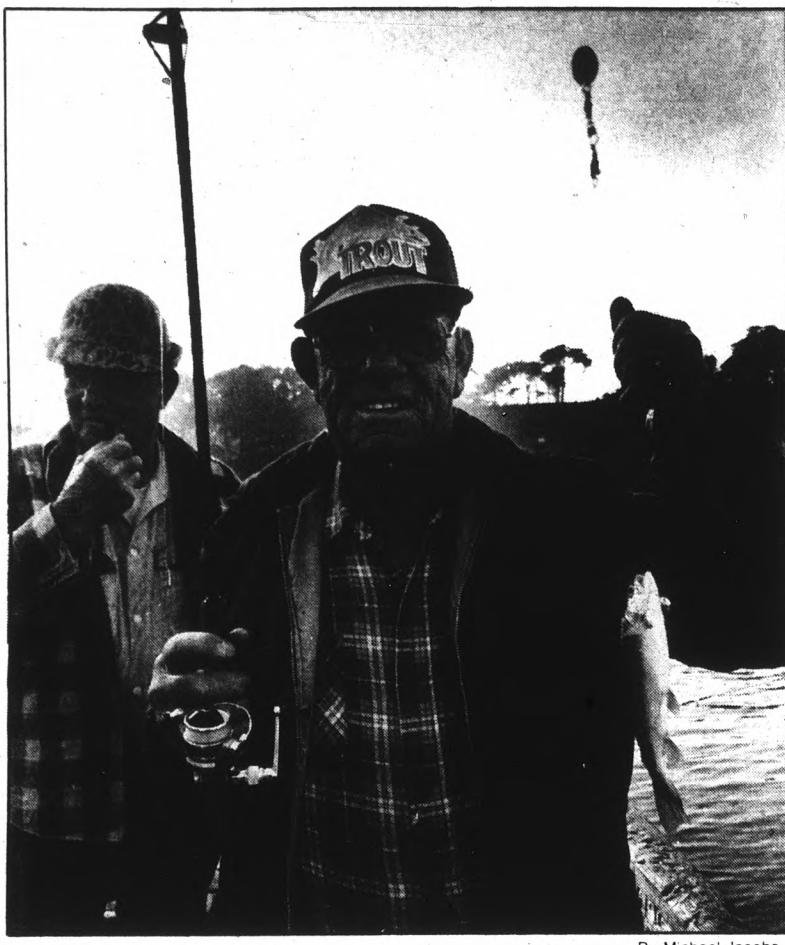
Phoenix is a laboratory newspaper published each Thursday during the school year by the Department of Journalism, San Francisco State University. Opinions of the Phoenix editorial board are expressed in the unsigned editorial, which does not necessarily reflect the policies or opinions of the Journalism Department or the university administration.

The Phoenix encourages readers to write. Letters may be dropped off in HLL 207 or mailed to "Letters to the Editor," Phoenix, 1600 Holloway Ave., San Francisco, CA 94132. Signed letters will be printed on the basis of available space.

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Casting a line into Lake Merced



By Michael Jacobs

(above) Howard holds fish while Charlie looks on; (right) the two discuss the therapeutic value of fishing.

By Ken Maryanski

The 75-year-old man in a brown fake leather jacket, blue flannel shirt and spotted brown corduroys slumped in a corner of the fishing dock, leg on one rail, cigarette dangling from his wrinkled mouth.

"Here's one, Charlie," Bill Feyer spluttered. He pushed himself erect and lifted his swordfish-emblazoned white fishing cap to get a better view of what nature was doing to his six-and-a-half foot spinning rod.

He grabbed the orange fishing pole and slowly reeled in his line, looking up toward the Stonestown Apartment towers while his fingers felt the line to find out if nature had been hooked.

His three comrade-in-flannel fishing partners eagerly watched as the rainbow

trout broke the surface of the water.

"Oh, you lost it," said Charlie Fletcher, in a red flannel jacket, three-sizes-too-large blue jeans, scuffed brown shoes, spotted brown T-shirt and a camouflaged fishing hat.

"Boy, I just lost a big one — about 15 inches," Bill lamented.

He took a ball of Velveeta cheese, rebaited his hook, then sent his line zipping through the air. The tasty morsel sent ripples across the lake while ducks scattered in the glare of a sun setting behind a solitary jogger.

His spinning reel clicked into place as he set his rod down in a rusted metal fishing-pole holder.

Life had resumed. No, not in Oklahoma, but on good ol' Lake Merced.

"When you're retired, you don't have

a hell of a lot of money to throw away," said Charlie, a 67-year-old retired carpenter. "You come out here to get a little fresh air, meet your friends and bullshit a little bit."

Charlie blew out a cloud of smoke, then pointed the briar-wood pipe in his left hand toward his three crusty colleagues. They sat serenely in lawn chairs on the moss-laden, birdshit-stained wood dock above Lake Merced's north shore, near the boathouse.

"We're all in favor of guns, and we're all in favor of whorehouses," he laughed, as a big black goose with a red beak turned to see what kind of commotion the old men were causing today.

"We just come out to see if some of the old futes are still alive, that's all," said Rich Hornung, 79, who has been fishing the urban lake for 35 or 40 years

— "as many years as I can't remember."

"I seen a guy fall over dead Saturday evening — over there," Rich squinted from underneath his green fishing hat.

"He had a heart attack — fell dead right on the sidewalk."

They all laughed. Death seemed so far away in a place where ducks quack, dogs chase sticks, fish jump, and lake breezes scurry the sand over fallen tree stumps.

"When a fisherman catches a fish, it makes your blood circulate — just the joy of bringing him in," said Bill, himself a victim of a stroke several months back. "Fishing good for my health? I should say so."

The last of the flannel crew, Howard Baumgardner, 73, tipped his green cap, wiped a spot off his dirty blue wind-

breaker and searched his blue tackle box for a sharp fishing knife. Unable to find one, he slumped down to sharpen a long blade, content to let Charlie do the talking.

"I went up to a car the other day — there was a young guy in there in the back screwing a gal right there in the parking lot — in a little Datsun there, wasn't it?" The patchwork of lines on Charlie's weathered face worked overtime.

"Yeah, that's what it was," answered Bill as he spat a glob of expired chewing tobacco close to Charlie's foot.

It was nearing 5 p.m. and the boys were getting restless. The talk turned to drinking, while the idea of fishing sank with the orange sun behind the tree-lined Lake Merced shore.

"We're ready for a good highball

when we get home," blurted Charlie. "My wife says, 'did you catch any fish — I hope you gave them all away.'"

Bill responded philosophically, "I've seen a lot of people drunk here at one time, but most of them have died off by now."

Yes, it was Miller time, as the four reeled in their lines, packed up their tackle boxes and offered their catches to passersby.

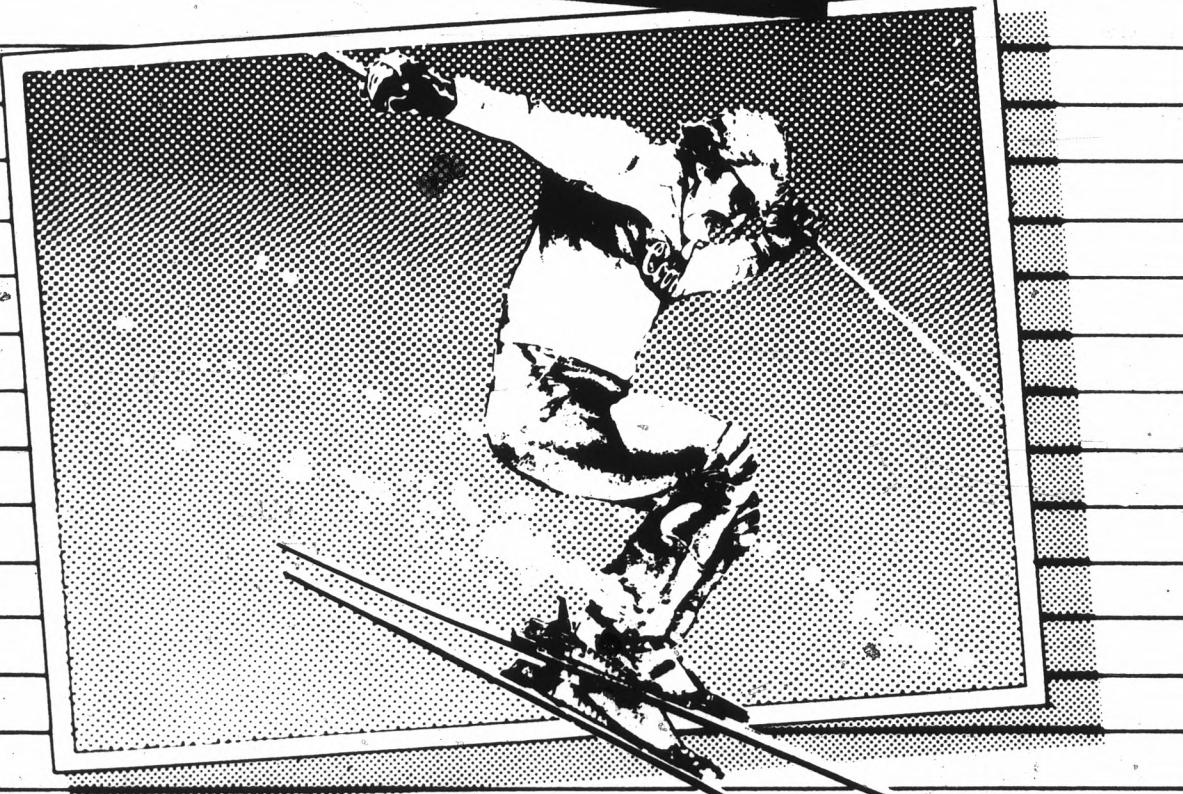
"Well, you got your dinner yet?" asked a woman wearing a pink scarf, walking two poodles.

Old Bill couldn't resist one last chant at a little bull on such a peaceful afternoon coming to a lazy end in such a non-urban place.

"You dip 'em in egg, then cormel 'em nice 'n' thick, fry 'em in Wesson oil crisp 'n' nice, and you'll have some beautiful fish."

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Fireman, family scarred by racist brawl at cookout

By Claudia Jackson

For black firefighter Jerry Puckett, the simmering racial tension in the San Francisco Fire Department exploded last month at the annual chili cook-off.

Puckett, a 12-year veteran of the department, and his brother-in-law were involved in a fistfight with two white firefighters — one dressed as a clown and an off-duty white policeman.

Puckett alleged he was attacked by the men as he carried his two-year-old daughter with one arm and led his four-year-old daughter by the hand.

Puckett said that during the attack his daughter cried out, "Why is that clown jumping on my Daddy?"

"I used to take her to the circus. Now she doesn't want to see a clown as long as she lives," he said.

Puckett has been a victim of other racist incidents since he became a firefighter in 1969, but "the cook-off really hurt, because I had my kids in my arms and it really affected them," he said.

"Janille used to come to the firehouse, slide down the pole and say 'hi' to all the guys. But after the fight she doesn't want to come near the place."

Frank Dumphy, assistant to the fire chief said the fight is currently being investigated by the mayor's office.

"I have some feelings about it, but I wouldn't give them to you," he said. "Your guess is as good as mine and that's all I want to say."

At a recent interview at a Bayview District Mexican restaurant, Puckett sat at the edge of a red vinyl chair, sipped his margarita and fiddled with a cocktail napkin. He wore khaki pants and a royal blue t-shirt emblazoned with "Turk Street Turkeys" — his firehouse logo.

"The problem is," Puckett said, "whites don't put themselves in my place . . . and can't see beyond their resentment."

He said problems began in 1974 with a

settlement of an anti-discrimination lawsuit which ordered the city's Fire Department to hire minorities ahead of their positions on the civil service test score lists.

Then last fall, the State Fair Employment and Housing Commission ordered the immediate promotion of four blacks to lieutenant positions. White firefighters are appealing this ruling.

Meanwhile the Black Firefighter's Association charged the chili cook-off incident as another racial attack spurred by the bitterness toward these rulings.

Speaking of his recent altercation, Puckett said it wasn't the resentment which bothered him so much as that, "I had one kid asleep on my shoulder and the other at my knee when this guy attacked me. Those firemen showed disrespect for my family," he said.

After the incident one white captain told Puckett he and his brother-in-law deserved the attack.

"I told him, 'Suppose you go to a picnic in Hunters Point and a black jumps on you and your kids? You would insist the guy be arrested right then and there,'" he said. "To me it's no different."

He said one of the white firefighters in the fracas apologized.

"I told him, 'When you're drunk, your true feelings come out. I can see all the hate and animosity which just smothers inside you.'"

That hate and animosity scares Puckett now. The two white firefighters in the fight are stationed 12 blocks from Puckett's own firehouse.

"Any big fire I go to, they go too. Sometimes, I think, 'Suppose they try to push me off a rooftop someday?'"

But then he shook his head and smiled. "I don't think they would do that to me," he said. "We are in it together. We have the instinct to always help each other."

Puckett was raised in Missouri in a poor family, and was shuffled from one relative's home to another after his

father was killed in the Korean War. "I grew up poor. A lot of things I received in life I had to fight for," he said.

He attended St. Louis University for a year, then joined the Navy. Afterwards he joined the Fire Department and saw his job as an opportunity to save money and help support his two sisters through college.

By sending money home, he sent them to Tennessee State College where they received their teaching credentials.

Puckett said he has "gotten along with everybody all my life," but recalls his first racial incident in the Fire Department when he was 22.

"Everyone was watching a football game. I was in the back and a young white guy jumped up and screamed, 'Damn, look at that nigger run!' Then he looked back at me and said, 'Oops, sorry.'

"It's sickening," Puckett said.

Recalling another incident he said, "I remember one guy I worked with said he worked at the firehouse at the beach and never saw a black. He was serious. He fought in World War II and said he didn't even see any blacks fighting in the war."

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By Michael Gray

Firefighter Jerry Puckett in front of an engine at the Chinatown firehouse.

"A funny, stirring, enveloping movie...it is a success through and through."

— Janet Maslin, New York Times.

"TEX"



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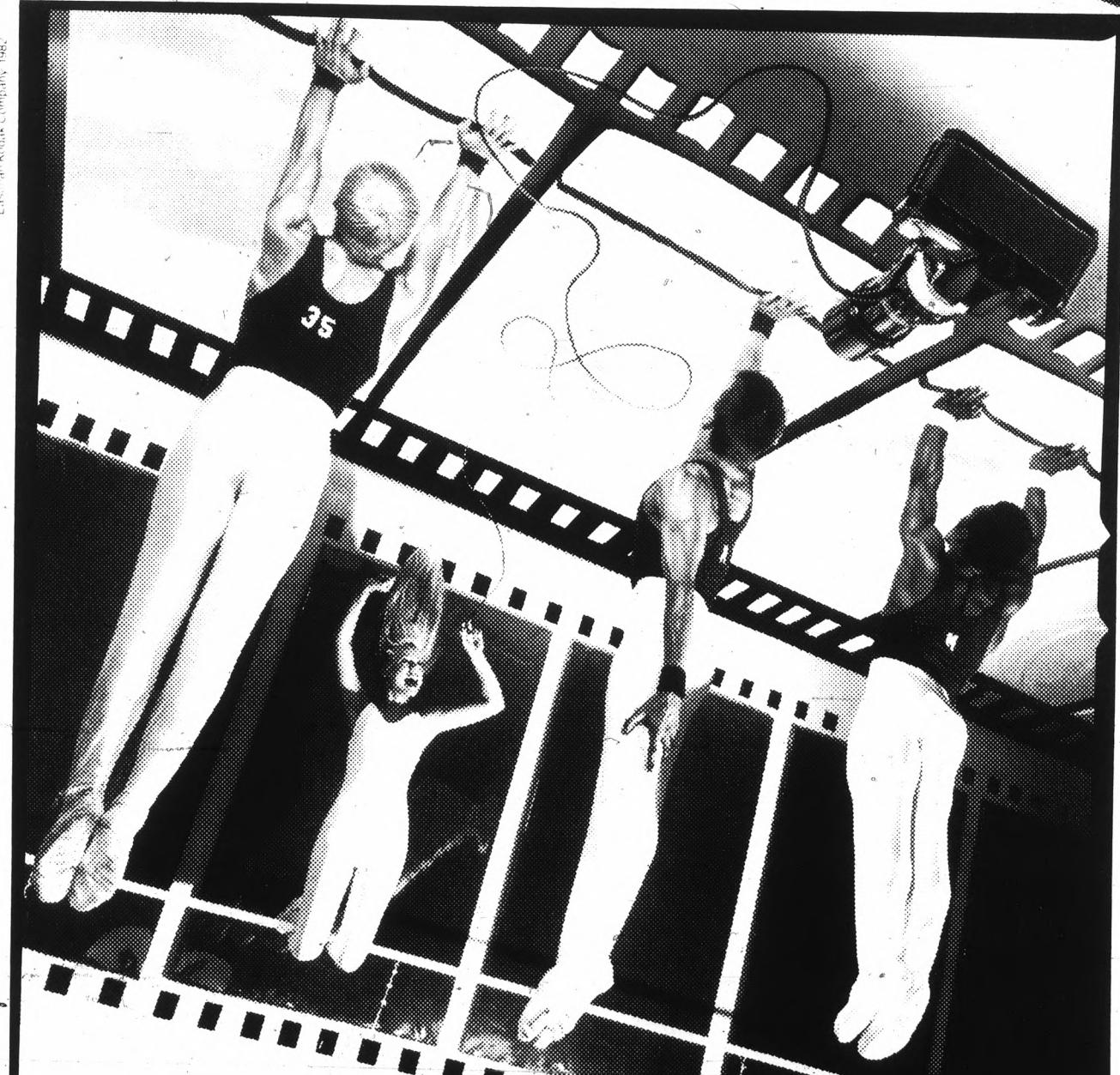
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THE NORTH FACE



Sexologists trade ideas in the city

Gadgets, fantasies and orgasms top convention bill

"Vaginal orgasm is as natural as apple pie and motherhood — it is a readily accessible sexual event," said Dr. John Perry, speaking to more than 400 colleagues on the reconsidered functions of the erection.

Known discreetly throughout the Cathedral Hill Hotel as the "Four S group," they listened to more than 60 lectures and discussions on "Sexology" at the silver anniversary meeting this past weekend of the Society for the Scientific Study of Sex, Inc.

"The ones who experience these vaginal orgasms," said Perry, "are those who have discovered the positions which give the most female pelvic movement — the female in the superior position, of course."

Of course, everyone in the large hotel dining room had heard this and many other theories before. An anthropologist sitting in the front row next to someone who looked like Dr. William Masters innocently yelled out, "I'm surely going to take that one lying down."

In another room, Dr. Susan Shatterfield of Minneapolis gave a seminar on juvenile prostitution. "These kids don't know a thing about sex. They barely know what genitalia are."

Shatterfield deftly handled questions about the scope of her study.

"In Minneapolis — the twin cities — there is a lot of prostitution, because the pimps seek out all the Scandinavian girls there who are young and confused," said Shatterfield.

She ended by discussing the ways out of prostitution many of these juveniles take.

"Marriage to the pimp, pregnancy, promotion to a massage parlor or death are ways out," said Shatterfield.

In another room, three middle-aged women gathered around a table titled "Good Vibrations." Twenty-five different types of vibrators were being fondled by the women.

"How much is this one?" asked one of the women without the slightest bit of embarrassment.

"Let's see — is that the medium size or the larger one?"

The room also contained the Multi-Media Resource Center, which showed videos such as "Love and Lace," "Toad a Trois," "Active Partners" and "A Film About Sharon."

Back in the hotel dining hall, Dr. Mark Schwartz, from the Masters and Johnson Institute of Sex therapy, explained how he unsuccessfully tried to help a couple bent on sabotaging their sex life.

"She was reading a book and he was in the mood. She said, 'no,' because it was a good part of the book, so he picked up a Penthouse Magazine," he said.

"A half hour later he said he had a need for sexual release. She said okay, but kept the book slightly open and still read. Then he lost his erection and they had a fight. Six months of therapy down the drain," Schwartz lamented.

Down the hall in a smaller forum, a bleach-blond in a turquoise suit gave a brief report on the male erotic attraction to female amputees.

"Surprisingly, this is a fairly common attraction among white males," said Dr. Joan Dixon. "But it scares female am-

putees who wonder if their suitors are dangerous."

Dixon said the most common male attraction to is beautiful blondes who have lost their limbs in traumatic accidents — not from diseases or birth defects.

She said the men having this attraction are usually well-educated and affluent, and quite a few have been officers in the service.

"It's a selective group," said Dixon, opening up the forum for questions.

**"Orgasm is orgasm,
and some things are
just good feelings."**

"Seems like many cultures are attracted to crippled women," said a female doctor in the group. "Japanese men like women with bound feet, and Americans like women with ridiculously high heels. Maybe they think it's harder to run away."

Other topics at the seminar included "When Husbands Come Out of the Closet," "Sado-masochistic Sexual Behavior," "Redefinition of the Clitoris," and "How Opiate-use Masks Sexual Dysfunctions."

The climaxing event occurred when Shere Hite, author of two national reports on male and female sexuality, stated her idea of orgasm.

"Now, with many of the clitoral studies out, men are just beginning to see the relation between the penis and the errect tissue of the clitoris," said Hite.

But Hite said there are many misconceptions about what an orgasm really is.

"Some doctors and sex therapists speak of emotional orgasms, or the intense feeling of wanting him inside you," she said. "But orgasm is orgasm, and some things are just good feelings."

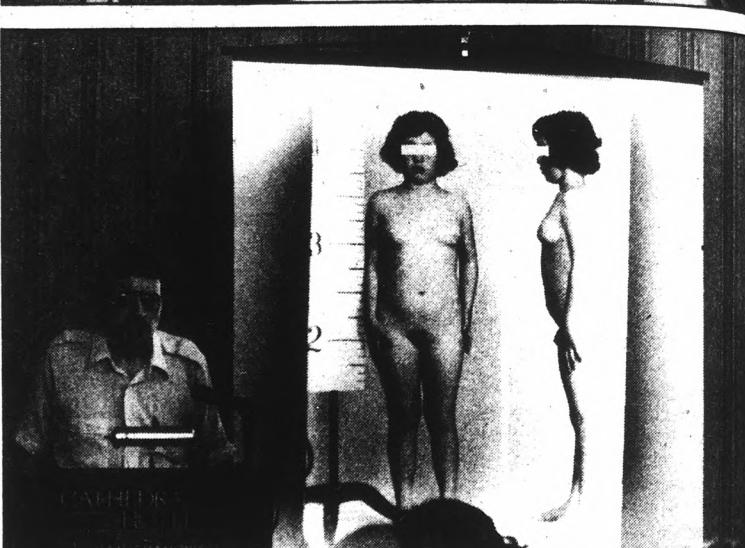
Dr. Lonnie Barbach, from UC San Francisco, went deeper, explaining there are many things that interfere with women's orgasms.

"'Am I taking too long?' is a common worry that can prevent an orgasm," said Barbach. "Trust, love, familiarity and relaxation is a must to becoming orgasmic."

Barbach said some women are upset when they can only reach orgasm through clitoral stimulation and not through vaginal penetration.

"This is a result of the values and expectations we hold and the media creates for us," said Barbach. "The whole idea about the right way to have an orgasm is stifling — satisfaction is the most important thing."

(Above) Conference-goers at the Cathedral Hill Hotel in San Francisco examining sexual aids; (right) a scientist discussing female orgasm, among other things.



By Tom Kawara

Immigration bill expands work programs

By Carmen Canchola

Steeped in controversy, the Immigration and Reform Act of 1982, better known as the Simpson-Mazzoli bill, could become law within the next few months.

Remarks made by Sen. Alan Simpson, R-Wyo., such as "the Statue of Liberty doesn't say, 'Send us anybody you got, legally and illegally,'" and "if language and cultural separation rise above a certain level, the unity and political stability of the nation will, in time, be seriously eroded," fuel controversy.

Claims that illegal immigrants take high paying jobs away from U.S. citizens and drain U.S. tax-supported health and social services are strengthened when 11.6 million are out of work, even though statistics show otherwise.

According to the Labor Department:

• In the eight Southwest and Midwest labor market areas experiencing the greatest increase in Mexican "illegal" immigrant workers from 1968 to 1977, the unemployment rate was lower than the national average.

• A 1979 study found more than 75 percent of illegal immigrants pay Social Security and income taxes, but only .5 percent receive welfare, and 1 percent use food stamps.

Nevertheless, the bill, sponsored by Simpson and Rep. Romano Mazzoli, D-Ky., passed in the Senate (80-19) Aug. 17, and in the House Judiciary Committee (18-16) Sept. 23.

The Simpson-Mazzoli bill promises to "stem the flow of immigration" by creating an expanded temporary workers' program, a legalization program, employer sanctions, a ceiling on legal immigration, eliminating judicial review for those seeking political asylum

and setting a 14-day time limit on applications.

An Oct. 18 Newsweek article titled "Jobs — Putting America Back To Work," said the Simpson-Mazzoli bill should be supported because it "just might reduce joblessness among teenagers and unskilled laborers — two groups with exceptionally high unemployment rates."

Currently the government's temporary workers' program allows roughly 10,000 foreign workers, mostly unskilled, into the country each year. But the Simpson-Mazzoli bill would expand that to 1 million.

According to Bill Tamayo, an attorney for the Asian Law Caucus, Inc., U.S. industry is trying to regain some of the market it lost because of stiff competition from Japan and Germany.

"One way to do this," he said, "is to cut labor costs by using unskilled

workers." That's the motivating factor behind the Simpson-Mazzoli bill.

"By creating a sizable labor force always subject to deportation which pays taxes, can't receive benefits, or have their families here, industry will be able to cut labor costs and control that work force."

"In essence, you make the Simpson-Mazzoli bill law," he said.

Tamayo also challenged the legalization provision. This provision would allow the attorney general, at his discretion, to grant lawful permanent residence to illegal immigrants who entered the country before Jan. 1, 1977 and who have lived here continuously since that time. Anyone who entered before Jan. 1, 1980 would supposedly be granted temporary residence.

"I'm sure there will be a token number of immigrants granted permanent and temporary status, but there are

an estimated 6 million illegals in this country. The economy just can't absorb them all," Tamayo said.

Labeled "the keystone of this legislation," by Simpson, the employer sanction provision originally would have made it illegal for employers to hire any non-citizen who is not authorized to work in the United States by the Immigration and Naturalization Service.

All workers would have to produce either a U.S. passport or a Social Security card. The bill also directs the president to develop a national identity card within the next three years.

If employers knowingly hired illegal immigrants, they would be fined \$1,000 per person for the first offense, \$2,000 for the second offense, and they could possibly spend six months in jail.

However, bowing to pressure from the business community, the bill was amended to exempt employers with less

than four employees. The law will not be enforced for the first six months after it's approved. And for the second six-month period, only administrative warnings will be issued.

Employers still have to maintain records which prove employees are authorized to work in this country, but now, they will only be fined per offense, rather than per person. They will also be entitled to an administrative hearing before an immigration judge before a fine is imposed.

Employees do not share this same privilege. Illegal immigrants caught using false documents could be penalized \$5,000 and/or five years in jail, the face deportation.

The last two provisions would drastically reduce chances for family reunification and political asylum in this country. The Senate approved the Simpson-Mazzoli changes, however, the House, so far, has rejected them.

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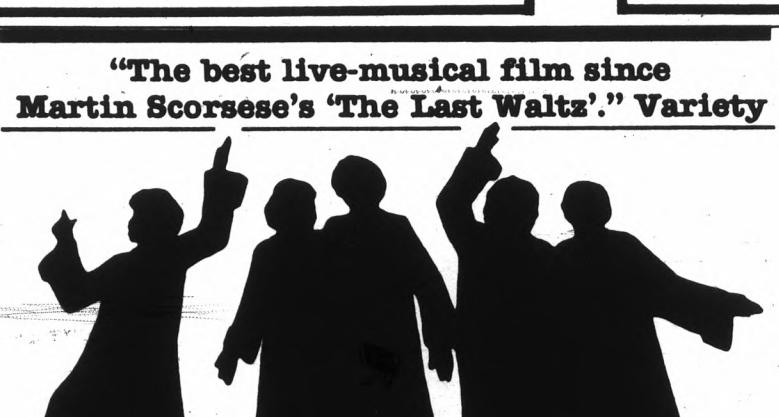
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Delayers postpone success

By Peter Brennan

The Procrastinator's Club of America claims 500,000 members, but only 4,000 have got around to officially joining.

SF State seems like a natural place for a chapter. But one hasn't been formed yet — maybe next week.

The all-nighters to finish term papers or study for exams are traditional college lore — making procrastination endemic for college students.

With an open book lying on her table in the Student Union Depot, Jane Waxman, a film major, admitted, "I'm probably the worst procrastinator you have ever seen."

"I'm never really happy about what I should be doing," she said. "If I felt sure about myself, then I'd be eager to do it."

Procrastination is a problem for students that can be serious in the long run, said Jamie Newton, a professor of social psychology at SF State.

"We postpone things which aren't inherently satisfying," he said. "For many people, a term paper is an unsatisfying. Competing with that are a lot of things which are pleasurable, like playing Pac-man or going to the movies."

Although such activities may be more rewarding or fun in the short run than writing term papers, they may hinder achieving long-term rewards like graduating from school and getting high-paying jobs, he said.

"You have to learn to delay gratification. Work hard now for rewards later. It's a sign of maturity," said Newton.

People have been procrastinating more in recent years, said Lenora Yuen, a San Francisco psychologist, because pressure on people has increased.

"There is a lot more pressure on people to do well. Students seem to be more concerned with getting a good job. The world's not as easy as it used to be," said Yuen.

Yuen and Jane Burka, a Berkeley psychologist, recently wrote an article on procrastination for Psychology Today. They describe three theories which explain why people procrastinate.

First they said, procrastinators are afraid of failing to meet their own high

Women's room blackboards

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Junior college students may have to pay tuition

By Audrey Lavin

income students were not adversely affected.

Another plan is to provide a student's first 50 or 60 units free in order for the student to get his degree and then transfer to a university.

With a \$1 billion deficit in the state budget this year, higher education will not be funded sufficiently enough to provide access to all California citizens, according to David Viar, executive director of the CCC Board of Trustees.

For the first time, the CCC Board of Governors is working on contingency tuition plans should there be insufficient revenues provided by the state Legislature.

"California is the only state with free higher education — a luxury we can no longer afford," said Ryan White, acting president of City College of San Francisco.

Leonard Schymoniak, financial specialist in the CCC chancellor's office, said not only is there less money to keep up with cost of living increases, but also not enough to maintain "quality education" on the community college level.

One contingency plan would require students to pay about \$50 a year to supplement the \$2,000 the state spends a year on each community college student's education.

"This must be accompanied by sufficient financial aid so as not to hamper the access of lower-income students," said Schymoniak.

According to White, San Francisco, Los Angeles, Oakland, San Diego and other urban community college districts will receive more financial aid money for the greater number of lower-income and minority students they serve.

San Francisco Community College District Vice-Chancellor of Business Jun Iwamoto said, "In other states they have implemented tuition with financial aid — they did it in New York so low-

and the community colleges are catching up," said Viar.

Until 1968, community colleges in California were closely tied to the public school system and acted as an extension of secondary school.

"Community colleges are the bridge from high school to higher education," said Viar. "No state charges fees for public high school. We (the Board of Governors) are still opposed to tuition, and are only making these plans out of security and on the recommendation of the California Postsecondary Education Commission."

"It was decided by state policy that to keep California a premiere state, higher education should be provided to all citizens free, because a well-educated population will be better prepared to deal with societal problems."

Even though the legislature has considered making tuition a one-year experimental plan, White believes once tuition is imposed, it will never go away.

"There is no other solution," said White. "We are in for it."

"Free education isn't properly valued," said White. "After a fee is imposed people will realize its value."

Muni Metro

This Saturday Muni Metro makes its long-awaited weekend debut.

On Saturdays, cars will run from 5:45 a.m. to 12:30 a.m.

Sundays, cars will not run downtown until 9 a.m., because BART doesn't open its subway stations until then. Muni Light Rail Vehicles will operate west of Twin Peaks from 5 to 9 a.m. connecting with downtown buses at West Portal.

The K-Inglewood line will still use buses while tracks are replaced on Ocean Avenue.

"You don't have to be 16 to be moved by it — having been 16 will do."

—David Ansen, Newsweek

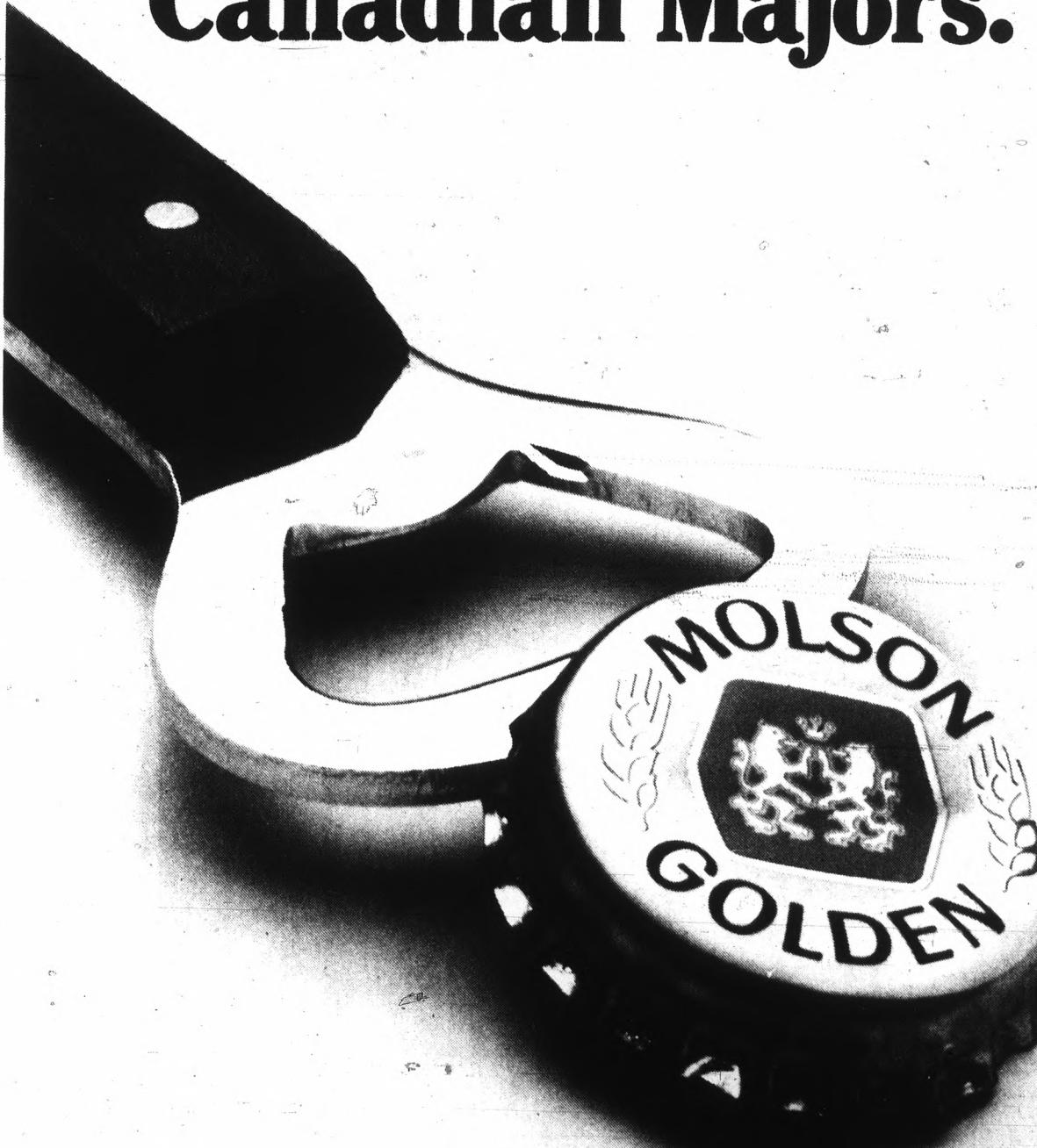
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Dropout lawyers mock law school

By Bruce Richardson

The idea for the book, "29 Reasons Not to Go to Law School," by Ralph Warner and Toni Ihara had a very wet beginning.

A group of dropout lawyers tossed around ideas while bathing at Grand Central Hot Tubs on University Avenue in Berkeley, and surfaced with four or five reasons not to go to law school.

"The Bureau of Labor Statistics just came out with an estimate that there will be 100,000 lawyers out of work in 1985 because we're turning out seats too many," said Warner and Ihara in their publishing headquarters, a chilly remodeled Berkeley warehouse.

"Most people who go to law school come right out of an undergraduate background. They're at a vulnerable spot in their development because they haven't had any other experiences," said Ihara. "Law school just takes them, and absolutely forms their vision of the world."

"I could think of a lot more than 29 reasons not to go to law school," said Mary Powelson, a 21-year-old SF State theatre arts major, who's a bit concerned about law school prerequisites.

"There's a lot of pressure. The (entrance) exam is rigorous in terms of preparation, and in taking it. One six-hour test will decide where you go to school. It's not something you just barrel into. Then there's the money to consider," said Powelson.

Powelson who works at the SF State Law Center will wait at least a year after graduating before going to law school.

Other SF State pre-law students aren't worried. Valerie McGuire, 21, has no reservations about going to law school.

A political science major with a lot of criminal justice courses under her belt, she has not decided whether to pursue criminal or corporate law.

Julia Brown, 21, plans to go into entertainment law. Law is something she was always going to do. She feels athletes and entertainers could benefit from her personal concern for their welfare when she becomes a lawyer.

Ken Young is a political science major interested in law. He plans to go into transportation or constitutional law. "The rest will be history," said Young, 22.

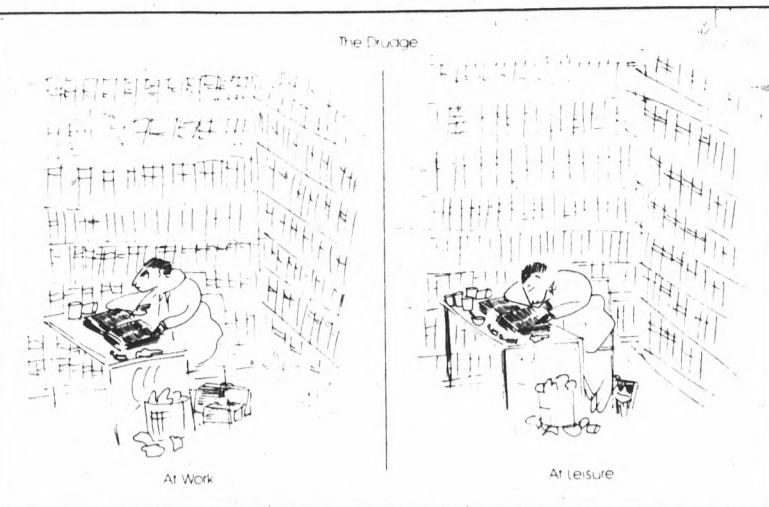
Bob Borelli, a junior business administration major, is considering going to law school.

"Any budding law student has reservations about going to law school because it's such a time commitment. Then there's the job market for lawyers — there's an excessive supply. And there's the cost of going to school. Some people don't go all the way through school," said Borelli.

Despite his reservations, Borelli said he would probably go into business law, tax law, or possibly real estate law. "It's a respectable career with a lot of opportunities," he said.

But one of the opening statements in "29 Reasons . . ." takes a more cynical approach to lawyers. "So many power-hungry young barristers are competing to pay the rent on their Porsches that getting a law license almost guarantees one gridlock in a traffic jam of stalled law books."

Authors Warner and Ihara are self-proclaimed dropped-out lawyers. Both worked as activist lawyers in the East Bay. "The notion that a bunch of lawyers from the suburbs was really go-



Drawing from "29 Reasons Not to Go to Law School"

One of the "29 Reasons Not to go to Law School."

ing to make a fundamental difference didn't materialize. Richmond looked a hell of a lot worse after four years than when I got there," said Warner.

Rather than become overly cynical at the prospect of dropping out of law, Warner channelled his energies into the creation of Nolo Press in 1971. Its first publication, "How to Do Your Own Divorce in California," has sold more than 300,000 copies. Nolo Press published over 800,000 copies of self-help law books.

"All our books are written with the idea that you don't really need to go to a lawyer for the things that affect you of a legal nature. Just plain citizens — laymen — can do law for themselves," said Ihara.

"We're here as a translation service," she said. Sometimes it's a translation service for the lawyers themselves.

"There was a guy that pulled up in a Porsche he left running out in the street. He came in, in a three-piece suit, and said, 'I need the California Corporation Book right now.' He was just going to file the form right out of the book," said Ihara.

At least 20 to 30 percent of our books go to lawyers. It's ultimately a real compliment. Our feeling is, over the next decade, the 20 most common legal problems which affect people will be democratized completely," said Warner. He said in 10 years the notion of routinely going to a lawyer will be obsolete.

"Hey, who are you? I wanna see some ID," Luke demanded, as he was handcuffed. The cop showed him his badge. It was no joke. They were busted.

Still, they weren't really worried. As they rode to the police station, they figured they'd be released right away. They were wrong.

Robert and Luke spent an hour handcuffed to a bench in the police station before being booked. They were then put in a holding cell. Things started getting grim. "We had to stay in a little cell like an animal cage," Luke said.

Finally, they were driven in a police van to the Hall of Justice where they went through a degrading strip search. They continued to joke, though. Luke and Robert still didn't think they were spending the night in jail.

By this time, it was 1 a.m. They were put in another holding cell with assorted drunks, hoods, and tough-

SF State eyes California's deficit: teachers wonder where ax will fall

By Steve Greaves

SF State faculty members looking ahead see students paying more for less next semester or next year. The California Legislature faces a \$1 billion to \$2 billion deficit when it meets again in January.

Program cuts and/or tax hikes are inevitable and higher education may be among the programs to meet the ax, according to Wayne Bradley, chairman of the Political Science Department at SF State.

Non-entitlement programs, including education, are likely to get slashed, Bradley said, since cutting entitlement programs is politically risky and governor-elect George Deukmejian has pledged he will tolerate no tax hikes.

Bradley said the 19-campus California State University system may face a 10 percent across-the-board cut in programs this fiscal year. That would translate to a 20 percent reduction next semester, since it is too late to make any cuts this semester, he said.

"I am speculating aloud," Bradley said.

"All the rumors I've heard are not yet school or department specific," said Julian Wade, associate dean of the School of Business. "But what Deukmejian's aides have said, that 'teachers

could work longer hours for less,' sounds very grim as far as academics are concerned.

"The worst that could happen to us would be a quick freeze on hiring and equipment purchases to be followed by cuts," Wade said. "We could see a great number of part-time faculty disappear."

Bradley suggested several options the administration might consider in trimming fat.

• An across-the-board 20 percent cut "would be fairest, but would cause too loud an uproar."

• Small or less-productive programs — "productive" programs have at least a 20-1 student-faculty ratio, Bradley said — and schools with declining enrollment might be singled out first.

For example, he said, in the last four years, enrollment in the School of Behavioral and Social Sciences has fallen from 4,000 to 3,200 and the school has lost 40 full-time faculty as result — faculty who were non-tenured or who retired and were not replaced.

State-mandated programs, such as Special Education and English as a Second Language, would probably be safe, he said.

"Tenured faculty are not immune to layoffs either," Bradley said. Of 172 faculty in BSS, only 10 (6 percent) are non-tenured. "So, less-ranking tenured faculty could also lose their jobs."

Some schools or departments might lose more than 20 percent, since others may go unscathed, he added.

The School of Business has a large pool of non-tenured faculty because it is "about the fastest growing school on campus. It might be easier to cut than programs with more tenured faculty."

"But the head of that school could reasonably say it's crazy to penalize the most productive schools," Bradley said.

Provost Ianni told a faculty group recently that he cannot conceive of a 20 percent cut in one semester, according to Bradley. Instead, student fees could be doubled and SF State would remain competitive with other state schools in the nation, Bradley said.

"Or we can convince the legislature that education attracts new industry so much that they'll have to get money elsewhere, say in excise taxes, higher income taxes, licenses and user fees for museums and parks," he said.

The ideal situation for the CSU system would be if state leaders find the state debt so vast they'll decide cutting those rascal Democrats made him do it," Wade said.

"Being optimistic, I'd say the Legislature will decide there's no way to cure the deficit without raising taxes. They would leave higher education alone and Deukmejian could save face and say

those rascal Democrats made him do it, Wade said.

"It's a partisan thing," said Claude Everhart, chief assistant to Assemblyman Art Agnos, D-SF (16th District).

"The Democrats say we've already cut to the bone and it's time to raise taxes. The governor-elect is saying cut more taxes."

Everhart said he doubts there will be any cuts in higher education before next fiscal year, which begins July 1.

"However, I'm not saying the new governor may not send significant proposals to the Legislature in January that would take effect in July," he added. "You can expect it will be debated. All options will be looked at."

At the very least CSU trustees may be forced to scrap plans for a 10 percent (4 percent after inflation) expansion for 1983-84, Bradley said. But, he said, although it is too early to tell if, when or how cuts will be effected, he expects things to get worse before they get better.

nickel's notebook

Cocaine blues

By Scott Nickel

looking characters. At 4 a.m. Luke and Robert were escorted to the felony wing, given toothbrushes, toothpaste and a towel and led to their separate rooms.

Apparently, the people in charge took pity on Luke and put him in the Medical Ward — a section for wounded, sick, or incapacitated arrestees.

It was 5 a.m. Luke didn't know what to do. He thought he'd be released on his own recognition. He wasn't. An old guy in his cell told Luke he should bail himself out. The bail was \$2,000. He had to post \$200, a bail bond company covered the rest.

After breakfast, he was free. Luke and Robert were arraigned the following week. Possession of cocaine is a felony. The maximum penalty for a first offender is not less than two years and not more than 10 in jail.

But he and Robert got off easy, as a lot of people do. They had to attend a drug diversion center regularly, a program which basically tries to educate people to the dangers, uses and the illegalities of drugs.

Luke and Robert could breathe a sigh of relief. They were lucky. Besides, they weren't John DeLoeans. They'd only been busted for possessing less than a gram.

The point of all this is not to condemn drugs in general, or cocaine in particular. People have a right to do whatever they wish to their bodies, good or bad. The point is that drugs are illegal; people often forget this.

Possession of some drugs, like less than an ounce of marijuana, is a misdemeanor. Others, like possession of coke, are felonies. In our society, people break laws all the time; they cheat on their income taxes, run stop signs when no one is looking, drive over 55 mph and use illegal drugs.

People don't think about this. A traffic ticket is pretty minor, but a felony rap can be a heavy thing.

Certainly Luke and Robert didn't think about it, but they probably will . . . next time.

"★★★"

—Roger Ebert, Chicago Sun-Times

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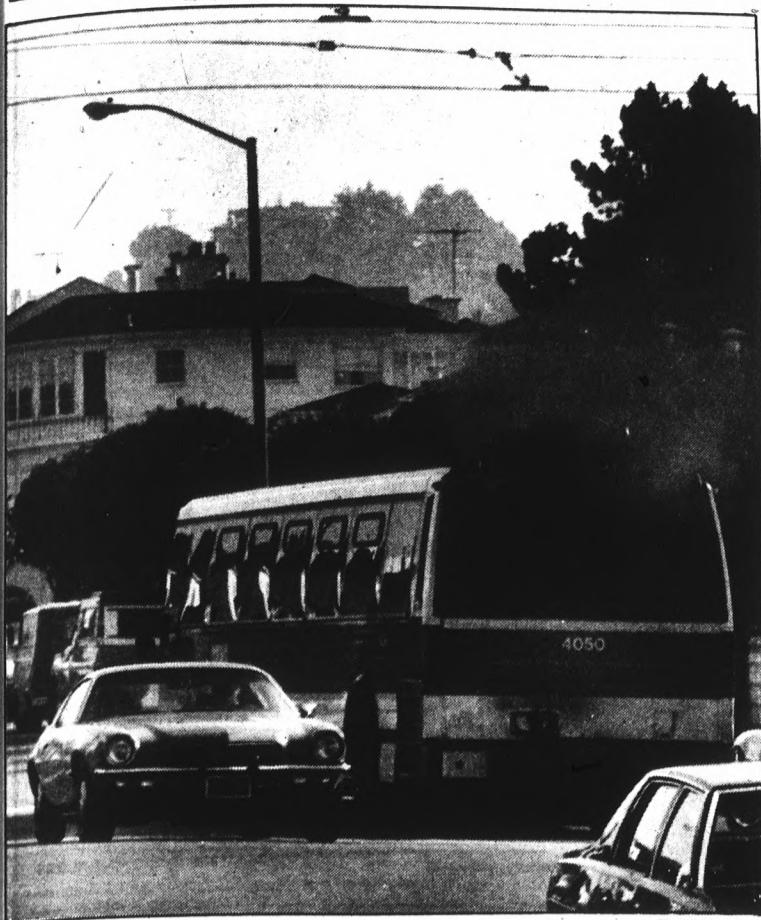
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By Michael Jacobs

Berkeley researchers link automotive exhaust to breast cancer.

Breast cancer, smog linked

By Nora Juarbe

Two biomedical researchers at the Lawrence Berkeley Laboratory have further evidence that the development of breast cancer may be linked to automotive exhaust and smokestack emissions.

Recent medical research has shed new light toward discovering the cause of the disease. Breast cancer, the leading cause of female cancer deaths, strikes one in 11 women, a rate comparable to the incidence of lung cancer in heavy smokers.

By exposing breast cells to benzopyrene, a hydrocarbon combustion product, the researchers discovered evidence that environmental carcinogens cause breast cancer. A carcinogen is a cancer-causing substance.

"Benzopyrene is the most common chemical carcinogen in the environment resulting from the burning of fossil fuels," said Jack Bartley, one of the researchers. "It may be found in automotive exhaust as well as in emissions from industrial smokestacks. Mammary (breast) cells are well supplied with enzymes which act on this substance."

Although this discovery represents a "significant step" toward discovering the cause of the disease, Bartley said, it was no major surprise because resear-

chers have known for 20 years that rats exposed to benzopyrene developed cancer comparable to human breast cancer.

Bartley's colleague, Martha Stampfer, recently developed a system for isolating and growing human mammary epithelial cells in laboratory cultures, which made the experiments possible. Epithelial cells, which form tissues that cover the body and line internal ducts, are involved in 80 to 90 percent of cancers and 99 percent of breast tumors.

The researchers say they identified the cellular processes through which the chemical converts into its active cancer-producing form.

Some benzopyrene, when metabolized by cells, transforms into a biochemical derivative (diol epoxide) which reacts with DNA, a genetic code carrier, the researchers found.

"The diol epoxide chemically modifies DNA. This reaction suggests a crucial event in the initiation of cancer in a cell," said Bartley.

Bartley and Stampfer also report adverse effects of benzopyrene exposure may be increased by other factors.

Studies point to dietary fat, particularly polyunsaturated fat, as a contributing factor in breast cancer, Bartley said. He also said other factors such as family background, lifestyles and hor-

monal imbalances are major elements in breast cancer susceptibility.

Women with high risk to breast cancer should be aware and use preventive measures to limit their exposure to cancer producing substance, said Bartley. "If they have a family background of cancer," he said, "they should not smoke." Women cannot avoid exposure to automotive exhaust or other hydrocarbon combustion products, Bartley said, "because smog is everywhere. But they can be more aware and influence air quality groups to improve the smog and pollution levels."

According to officials at the Bay Area Air Quality Management District, the Bay Area experienced the lowest smog levels on record during 1982 because of pollution controls and cool weather.

Air quality levels are measured according to the number of days the minimum federal ozone level is exceeded, according to Theresa Lee, information officer of the district.

The federal standard for ozone level is .12 parts per million and anything over that amount is considered unhealthy.

For the 1982 season, the federal smog standard was exceeded only five days, the lowest number since the district began measuring smog levels in the Bay Area in 1962.

For the Bay Area to meet federal

smog standards, the state legislature passed a biennial auto exhaust inspection bill, and the Bay Area pollution district has planned tighter restrictions on industrial air pollution.

The Student Health Center at SF State offers breast examinations and diagnosis to students.

Dr. Paul Scholten, Director of Woman Services at the center, said the center sees at least one person a day who comes in because she may have discovered a lump in her breast. "Nine out of 20 times, the lump is benign."

"We also see four to five patients a day for breast exams as part of their yearly routine exam," he said.

The center does not offer treatment for breast cancer but does provide referral and individual counseling. "We will discuss the various methods of treatment (modified radical mastectomy, simple mastectomy, various forms of limited mastectomy and radiation therapy) with the patient," said Scholten.

Of the approximately 2,000 breast exams performed yearly through the center, Scholten said only two to four are diagnosed as breast cancer. "We're dealing with a young population between the ages of 20 to 22 and breast cancer is more common in the 40 to 50 population," Scholten said.

Tenderloin businesses provide aid for victims through crime program

By Asghar Nowrouz

Senior citizens are easy prey on Tenderloin streets like Eddy, Jones, Ellis and Leavenworth.

So local seniors decided to fight back by organizing the Safehouse program, according to Robin Wechsler of the Tenderloin Outreach Project, a community service group.

The program encourages neighborhood businesses to provide shelter and help to people — especially seniors — who are beaten, mugged, who get sick or have other problems walking Tenderloin streets.

The founder of the Safehouse program was Barbara Holley, a Tenderloin senior who died of cancer last week. Last summer, Holley was scared and confused after being mugged, and decided to do something about it.

"I didn't even have a dime to phone for help," Holley told San Francisco Business Magazine in July. "The only place nearby was a bar, so I went there and asked the bartender to call the police. Lucky for me he did."

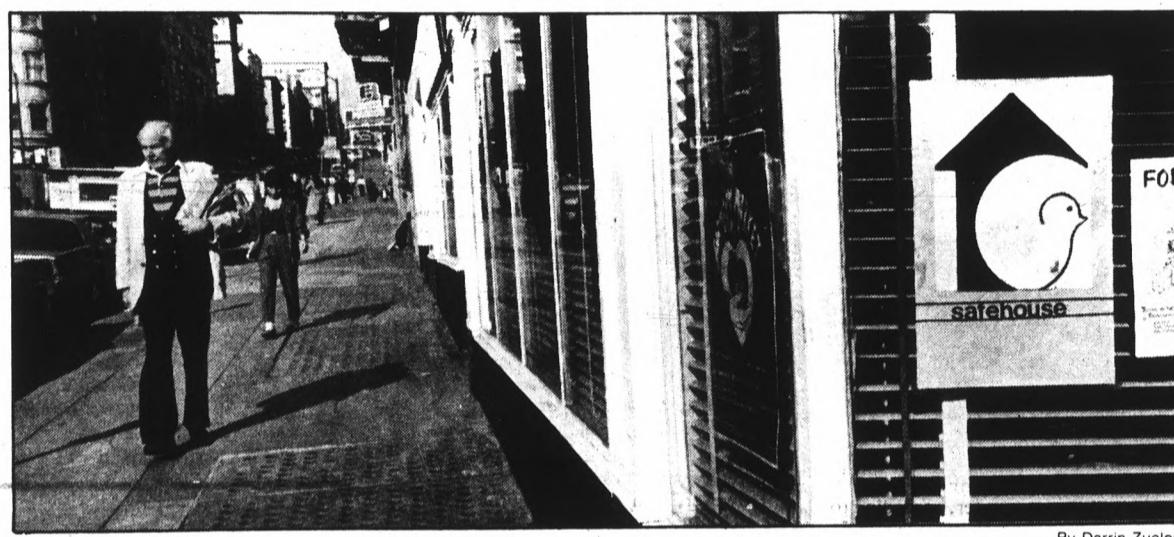
Business owners who participate in the program display a decal in their storefronts — a dove in the sanctuary of a birdhouse — telling someone in need that an emergency call can be made there.

"It's a sense of humanity and giving help to people," said Mahmood Golchereh, owner of the Eddy Market and the first to participate in the program.

Golchereh, who was robbed at gunpoint four years ago, said the crime rate is declining in the Tenderloin, especially since the Safehouse program started.

"It's a shelter," said Sarah Kearney, manager of the Hotel Cadillac. "If somebody can make it here, we call the police. And if they need shelter overnight, I could do that."

Kearney said a portion of the hotel used to be a halfway house for ex-offenders, but was discontinued due to a lack of funds under "Reaganomics."



This "Safehouse" on Eddy Street could be a refuge for would-be crime victims.

Fawsi Bseiso, owner of the Empire Grocery, said, "If they need an ambulance, we make the call. We can't leave the store open and go outside and help anybody who wants it."

But Charles Smith, a Tenderloin resident, said the Safehouse program doesn't go far enough. "If the stores are closed how can anybody get help? It should be a building where everybody can get in at any time if they're in any kind of trouble."

"Twice we used the program. It worked fine," said Jeff Golden, security director at the Central Tower Apartments, "but not enough people know about it."

"People have no idea what it (the decal) means," Golden said. "It needs to be better publicized. It's like a raffle giving away a million dollars, but not selling any tickets."

But Wechsler said, "I'm extremely optimistic about the future of the program. We just haven't gotten the word out."

The director of Criminal Justice at the mayor's office, Rotea Gilford, said,

"Safehouses not only provide additional protection, they diminish peoples' fear."

According to Gilford, crime has decreased about 14 percent in the Tenderloin in the past year.

"We added patrols there," Gilford said, "but it's not enough to provide additional cops. It's important to diminish the fear."

Gilford, who expressed optimism about the future of the program said, "It's the responsibility of the news media to let people know about the program."

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Accused rapist pleads not guilty

Derrick Prince did not commit the 35 felonies he is accused of, according to his public defender, Greg Pagan.

"He obviously didn't do it," Pagan said, without elaborating.

Prince, 17, will appear in court Dec.

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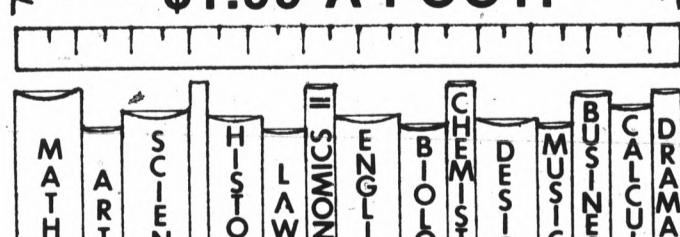
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Sausies

Continued from page 1

Salvador — Another Vietnam," sponsored by the SF State Students Against U.S. Intervention in El Salvador.

He discussed recent developments in El Salvador, including the kidnapping of 15 leftist leaders, and a major offensive launched by the guerrillas against the U.S.-backed government. In an interview following his speech Martinez said the U.S. coverage of these events is minimal.

"The U.S. right now is trying to hide the situation because they discovered the American people support the revolution," he said. "The people of El Salvador are winning the war, but the U.S. press does not want to say it to the U.S. people."

Martinez said fear is another element preventing coverage. "Often they kill journalists," he said, referring to the four Dutch newsmen and several others who were killed in El Salvador last spring.

He alleged that following the March elections the new right-wing government issued an unofficial list of 40 journalists who were to leave the country within 24 hours, and that 35 of them left.

Peter Bhatia, news editor of the San Francisco Examiner, and leader of a team of journalists who wrote a 15-part series on Central America published last summer, said that crises in the Falklands and Lebanon bumped El Salvador from the front pages, not government pressure.

"If there is pressure — none of which I'm aware of — any American government that would do it would be asking for trouble," said Bhatia. "The press are a rather feisty and cynical bunch. If they thought there was pressure not to cover, they would do just the opposite and investigate more."

Bhatia said United Press International and Associated Press still have bureaus in El Salvador, and other news services provide coverage.

"What's happened in the last few months is that things have slackened off because of the rainy season," he said. "Nothing major has happened lately."

He said allegations of non-reporting of rebel successes are "a bunch of crap," and that reporters from the United States in El Salvador for the most part don't care who wins the war. He said they are skeptical of information from both government sources and the guerrillas' Radio Venceremos.

And they are not any more afraid than in any other war zone, said Bhatia, although "I'm sure there were times when our people down there were in danger."

He said some incidents may be missed because it is difficult to report on guerrilla warfare. "It's not possible to report every little detail where and when it happens," he said, "but the press is not covering up anything."

They also are not receiving as much information on El Salvador from the U.S. government, which may account for the drop in coverage.

"I don't know about pressure on the media per se," said Jo Ann Aviel, a professor of international relations at SF State who specializes in Latin America. "But the U.S. government has a great

Campus group fears battles will prompt US intervention

By Eileen Walsh

A major offensive launched Oct. 15 by leftist guerrillas in El Salvador has resulted in what the Associated Press says is the heaviest fighting since the elections last March 28.

The U.S.-backed El Salvador government sent more than 4,000 troops to counterattack the rebels, who seized at least 13 towns in Chalatenango and Morazan provinces.

"I'm in no position to say who is winning," said Tom Brown, an AP reporter in the Mexico City bureau that covers El Salvador. "The guerrillas always claim success, and the military always counters with its own claims. It appears to be the same bloody stalemate as always."

Opponents of U.S. intervention in El Salvador believe the stalemate, along with the recent breakdown in the possibility of dialogue between guerrillas and the government, could lead the United States to provoke an incident to permit U.S. military intervention in Central America.

"Speculation is that the big move will be in December against Nicaragua," said Rosemary Regello, of SF State's Students Against U.S. Intervention in El Salvador (SAUSIES).

"U.S. army, navy and air force will be on maneuvers in Honduras, right on the Nicaraguan border," she said. "We figure the Somozistas (followers of ousted Nicaraguan dictator Anastasio Somoza, who later was assassinated) will create an incident, and the United States will have an excuse to do something."

Honduras is a base for many of the opponents of the current Sandinista government that has ruled Nicaragua since Somoza's overthrow in 1979. The United States does not support the Sandinista government, which supplies arms from Cuba to El Salvador's guerrillas.

Though other observers consider

deal of indirect control over the media by what presents as important, and it manipulates converge."

Aviel said the Reagan administration wanted to show the El Salvador elections as "democracy in action," but eventually realized the publicity they were giving El Salvador was counter to their purpose.

"I think they thought (former President Jose) Duarte would come out on top," she said, "and when he didn't they made a conscious decision to put El Salvador on a 'back burner.'"

such actions unlikely, Regello likened the possible December move in Central America to the Tonkin Gulf incident in Vietnam in August, 1964.

Lyndon Johnson used an attack on the destroyer USS Maddox by North Vietnamese PT boats as leverage to gain congressional support for bombing North Vietnam. He did not reveal that clandestine bombing had been going on for six months.

Regello said SAUSIES believes the U.S. build-up may occur next month because "It's a lame duck congress and school is out, so it's a perfect time."

But Jo Ann Aviel, a professor of international relations at SF State who specializes in Latin America, said it is harder to create a Tonkin Gulf type incident now, and it would take a major event for the United States to intervene.

"The only thing I could see that would call for more U.S. intervention would be something that would provoke Nicaragua to call for large scale Cuban involvement," she said. "And the Cubans know that would be against their own interests."

Aviel said the Salvadoran military wants U.S. arms and advisors as long as they can control them, but probably would not welcome U.S. troops.

"The U.S. military is also reluctant to commit troops," she said, "and the people and the congress are reluctant."

Congress will have an opportunity to express its opinion in January, when it reviews progress in human rights in El Salvador, upon which more than \$300 million in U.S. aid is contingent.

Meanwhile the United States is pressing for negotiations through a strategy they call "quiet diplomacy." The negotiations probably will happen eventually, said Aviel.

"But it is hard to know at what point," she said. "Maybe it will be only after a bloodbath."

Many observers believe that El Salvador may soon be on the front burner again, despite the wishes of the Reagan administration.

A review of progress in human rights on which U.S. aid depends, is due in January, and there may be a battle in Congress.

Bhatia said the Examiner "probably" will send reporter and photographer back soon for an update. "One thing is for certain about a situation like Central America," he said. "It's not going to go away."

In a pink pillbox hat and pearls, Virginia Cholesterol, who insisted on being



Members of the audience liked what they heard at last night's Schlafly-English debate in the Gym.

Debate

Continued from page 1

English said that in true feminism men must change along with women and become more involved in the home.

"They'll have more access to their children and they'll get a chance to share in the joy of those Christmases Mrs. Schlafly spoke so eloquently."

Schlafly accused feminists of calling draft registration a "politically maturing experience for women" and credited her organization, Eagle Forum, with defeating former President Jimmy Carter's attempt to register women for the draft.

"That is the great gift that those of us in the movement have given to you young women," said Schlafly.

"I'm totally opposed to the draft," said English, drawing the greatest response of the evening. "I think the draft is sex discriminatory, not because it fails to draft women, but because it drafts men."

The crowd's reaction to English's comments became less favorable when she used sarcasm to humorously attack Schlafly's personal life. One member of the audience called out, "Don't give yourself a bad name."

"I said nothing about her I did not get from her own writings. These are things she has boasted of," English replied, clearly on the defensive.

English accused Schlafly of talking "out of both sides of her mouth" by moderating her conservative views to appeal to the liberal San Francisco crowd.

"If you didn't read her work you wouldn't know how far to the right she is," English said.

Picketing the debate were the parody group Ladies Against Women, who called themselves the Phyllis Schlafly Electric Fan Club. "Keep our nation on the track. One step forward, three steps back," they chanted.

In a pink pillbox hat and pearls, Virginia Cholesterol, who insisted on being

good old days when ladies were ladies and men weren't men, and men weren't women," said Edith Banks, another Lady Against Women, and chairman of the fictional National Association for the Advancement of Rich People.

"We hold consciousness-lowering sessions around the area to go back to the

Schlafly claims she won the big debate

By Claudia Iseman

she won't be leaving empty handed — her standard fee is \$2,500.

Schlafly's attitude toward feminism is positive, she said. Her advice to college women is that "it's your world, it's your life and you can do what you want with it." But Schlafly said she does not agree with some of the courses which are taught in certain women's studies departments. "I think it's shocking that lesbianism is taught in the state university system. I don't think the taxpayer would be very happy about that."

Schlafly admitted that last night's audience was a challenge, but said she has seen worse. "I thought it was unfortunate the way the Spartacus Youth League muscled up to the microphone and dominated the question and answer period."

In the future Schlafly said she will continue to be active in the Eagle Forum, a conservative organization concerned with combating the spread of herpes among young Americans and educating pre-school children in basic reading skills in order to reduce the illiteracy rate in America.

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Hansen

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Trying not been

Poetry prize

The San Francisco Browning Society is sponsoring its annual Poetry Prize Contest. Students enrolled in Creative Writing classes are eligible to compete for the \$100 first prize, Second, third and honorable mention awards of \$50, \$20 and \$10 respectively will be awarded. Entries must be made in the dramatic monologue form and be submitted to the Poetry Center, HLL 340, by Dec. 1. For further details, contact the center at 469-1527.

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Arts

One woman show examines the world of a prostitute

By Steve Greaves

A whore who wants respect as a whore? It is to laugh.

Laughs are what Carol Leigh will serve up in her solo performance, "The Adventures of Scarlet Harlot," today and tomorrow at 8 p.m. at the Valencia Rose Theatre, 766 Valencia St.

In less than an hour "The Adventures," a densely packed autobiography, delivers a kaleidoscope of primal urges and second thoughts in exchange for laughs and curiosity about the middle-class whoring experience.

The play opens in darkness, the sound of heels clicking erratically, as if a tipsy woman were approaching.

Lights come up to reveal a woman in black pants and a red jacket with a department store bag over her head, "a symbol of the anonymity prostitutes are forced to adopt," she tells the audience with raised fist.

On stage are a small seaman's trunk with magazines, a bouquet, a hand-mirror and FDS deodorant spray ("my favorite," Scarlet says); on top of it, a chair with a red feather boa draped over it; a red telephone, and the platform from which Scarlet Harlot dives into feminist-slut manifesto.

From the platform she yells, "Sex workers unite!" She yanks off the bag, inviting sister and brother whores to follow suit. "We won't remain anonymous."

In wide, blue-rimmed glasses and flaming red hair, she reads from a scroll. "It is an outrage there are laws in this

country which deny a woman's right to receive payment for sexual services. Whoring is no more shameful than menstrual blood on white pants. Sex is as dirty as power and money."

She doesn't get far when the phone rings. It's a trick who gets off on obscene phone calls. She puts him on hold. "He'll get off better if he waits."

Turning to the audience, she says, "We don't sell our bodies, we trade sexual services for money or goods."

Fed up with being shamed by society for her work, she cries out, "Where's my good reputation, my normalcy? It isn't fair. I like to fuck around. I like to get compensated. Hey, I'm not the only one. Let me explain. It isn't fair. Other women wear lipstick. Other women work for men. Why do I have to feel bad?"

Dressing and undressing on a small stage before an audience whose laps come in handy as part of her props and script, the 31-year-old poet-pro serves up a voluptuous and hilarious rhetoric on the hypocrisy of a culture which rewards lust and profiteering by tough, faithless men but outlaws happy hooking by practical, sensitive women.

Punctuated by phone calls — Leigh does superb, taped voices of her mother (who has the best lines in the play) and Priscilla Alexander (a real person) of the National Task Force on Prostitution (based in, you guessed it, San Francisco) — and cuts of Glen Miller's music and weird voices, the play effectively conveys the painful clash of young, artistic dreams and cold, relentless economics.

In dizzying, slow circles, she moves,

from soft, baby-blue memories of girlhood innocence to hot, steamy aggressiveness. In a dream of middle-class luxury she suddenly is falling into a cabbage patch of penises, "organic cocks like cacti" which poke her and aim at her. "No," she screams, "not like guns!"

She wakes up. "You were right, Ma, rich princes are waiting in line to rescue me. Well, maybe not, but middle-class men are making appointments and keeping them."

Her voice trembles slightly, as if the boldness of going public had a private angst of disillusionment postponed.

"I'm an ordinary woman, my clients are ordinary men," Scarlet says self-consciously.

A college graduate and known commodity in the Bay Area comic scene, Leigh earns a living with 30 to 40 regular clients she has carefully screened. She picked men she likes, mostly. Sometimes they go to her just to talk, but she laughs, "I'm not always in a philosophical mood."

Many of Leigh's professional friends are whores on the side, she says. She knows business women, lawyers, a film editor, secretaries who are call girls, many single mothers with children. "They don't tell anyone. Why, at this very moment you could be sitting next to a woman or man who . . ."

Leigh hopes this play and sequels will earn her enough so she can throw away a few pages in her call book. Most of her hooking friends, "working women," prefer to keep their hooker hats in the closet.



By Michael Gray

Carol Leigh in a scene from her autobiographical one woman show "Adventures of Scarlet Harlot." Leigh, a self-described "sex worker," brings this unique production to the Valencia Rose Theatre tonight at 8.

"It would be too big a hassle if the neighbors knew, or if my child's teachers or peers knew," said a high-priced friend of hers whose "boyfriends" are rich politicians and businessmen. "The police could cause trouble," she adds. A business consultant on the side, Leigh's friend can tell her child what mommy does without blowing her cover.

But Scarlet Harlot, single and childless, won't wait to declare independence from tyrannous laws and mores. Shifting her not-too-bosomy body from bold defiance to ambivalent longing, Leigh as Scarlet is a convincing radical in spectacles or a seductive tart in semi-clad uncertainty. "This work is very exciting," she says inscrutably.



The Tubes to play at SF State

The Tubes are coming! The Tubes, one of the best rock-n-roll bands to ever come out of this country are coming to McKenna Theater Wed., Dec. 1 with shows at 2 and 4 p.m. Admission is \$5 for students and \$6 for general. Tickets are on sale now at the Student Union Information Desk.

Canadian films at SF State

By James Turner

The Canadian Film Festival, celebrating 40 years of films produced by the National Film Board of Canada, is currently appearing at several locations in the Bay Area, including SF State.

Beginning with a weekend of animation at SF State, Nov. 5, 6 and 7, the festival continues with documentaries to be shown on Nov. 19, 20 and 21 in the Little Theatre. On Dec. 3, 4 and 5, theatrical films will be shown in McKenna Theatre.

Other locations for the film festival are the Pacific Film Archive at UC Berkeley, the deYoung Museum in Golden Gate Park and the Red Victorian Movie House on Haight Street.

The films shown on the weekend of Nov. 19, 20 and 21 in the Little Theatre will include documentaries ranging from spotlights on Canadian personalities to people of the world to the works of filmmaker Anne Wheeler, who will be making a personal appearance.

On Nov. 25, 26 and 27, animation will again be shown, this time at the Red Vic.

torian Movie House. These are selections from the 17th Tournee of animation, featuring a variety of styles.

The films have been selected from more than 4,000 works produced by the film board since its beginning in 1939.

During the last 40 years, the film board has received over 2,000 prizes internationally, including six Oscars.

The weekend of animation over Nov. 5, 6 and 7, featured several outstanding animated films including "Why Me?", showing the reactions of a man who has just been told by his doctor he has only five minutes to live. In a gripping and

sometimes humorous dialogue, the man expresses his feelings to his doctor concerning this grave situation.

Another film was the fluid beauty of "The Animal Movie." A little boy experiences the movements of a variety of animals and tries to imitate them, realizing the limitations of the human body.

A complete schedule of screenings, times and prices is available through the Creative Arts Box Office, 469-2467 or 469-1442, or through the Canadian Consulate 981-2670.

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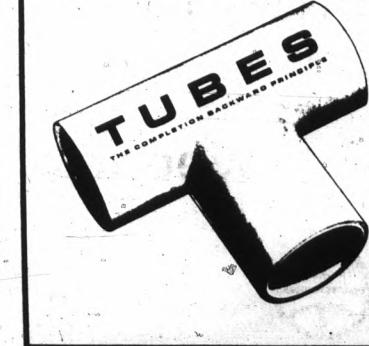
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Sports

Gators ready to dunk on NCAC

Despite shaky practices, SF State still team to beat

By Tim Carpenter

Gator basketball will be back when the men's team opens its season Friday night against New York Tech and Southern Oregon State Saturday. Both games begin at 8:15 p.m. in Gator Gym.

The team played well at the second annual Purple and Gold Scrimmage on Monday, but head coach Lyle Damon and assistant coach Kevin Wilson looked on quietly, as if something was still missing.

"We still have eight men looking to start," said Damon. "We have a lot of potential, but it may take a few games to pull it all together."

The Gators rebounded like men possessed at the scrimmage, but the number of offensive rebounds was unusually high. This could mean one of two things — either the offense was crashing the boards hard, or the defense was not doing the job against offensive rebounders.

Wilson, who handles the defense, didn't look too happy as Ted Morgan dunked an uncontested rebound off of a Mark Ramos miss.

"We don't block out underneath, we just hit the boards, and that's not the way we play," he said.

Time will tell whether the team will do better against other teams getting the defensive rebounds than they do against themselves.

Considering eight men are battling hard for the five starting positions, the Gators could almost field two starting squads.

At the scrimmage, the Purple, with junior college transfers Patrick Sandle and Mike Almeida at guards, and Jim Hutchinson, Gerald Alderson and Everett Johnson, also JC recruits, at forwards, played tough against the Gold.

Mark Ramos and Jeff Ota, two returning guards, and Neal Hickey, Ted Morgan and Mike Winn, all returning forwards, looked tightly formed but not as motivated.

The coaches stressed offensive execution and tough defense during the last week of practice. Wilson and the players

agree that the defense is coming along, but slowly..

The Gators are defending last year's Far Western Conference title and look forward to another berth in the Division II tournament.

As long as the team can work the recruits in with the returning players, play with the same hunger of the under-rated team last year and ignore the switch back to Damon as head coach, it will be a tough contender for a repeat performance.

The scrimmage was the first the Gators played before a crowd this year. It was a small one, but there was a certain formality to it. Patrick Sandle missed a slam dunk "for the fans," which was frowned on by the coaches, but played superbly otherwise.

The Gator offense faltered against the man-to-man defense in the second half, although the scoring was consistent and evenly matched against the match-up

zone in the first half.

"You've got no selection," Damon told the team as their offense broke into ragged fast-breaks and run-and-gun. "This looks like ABA ball."

The Gators, despite some problems that will be worked out if the coaches' predictions hold true, should be the team to beat in the NCAC this year.

New York Tech also made the Division II playoffs last year, and Southern Oregon State has beaten the Gators 12 out of 19 games, so SF State has a chance to see what it's made of early this year. The team was 14-1 at home in Gator Gym last year.

"We look pretty good," said Keith Hazell, last year's high-flying forward who is sidelined this year because of a knee operation. "We're deeper and faster, which will help in the close games we usually end up with. We just need more consistent intensity. Then we should be really tough."

Weekend opponents

When SF State tips off against New York Tech tomorrow night at 8:15, it will be facing a team that finished 13-11 a year ago.

New York Tech head Coach Sam Stern returns to the helm this year after a three-year layoff. The last time Stern coached he took New York Tech to the NCAA Division II Finals in 1979.

The three players to watch for are center Lloyd Deberry and guards James Clarke and Benji Barnett.

Deberry, a 6-foot-3 junior from Brooklyn, led New York Tech last season in scoring and rebounding. Deberry averaged 21.8 points and eight rebounds a game.

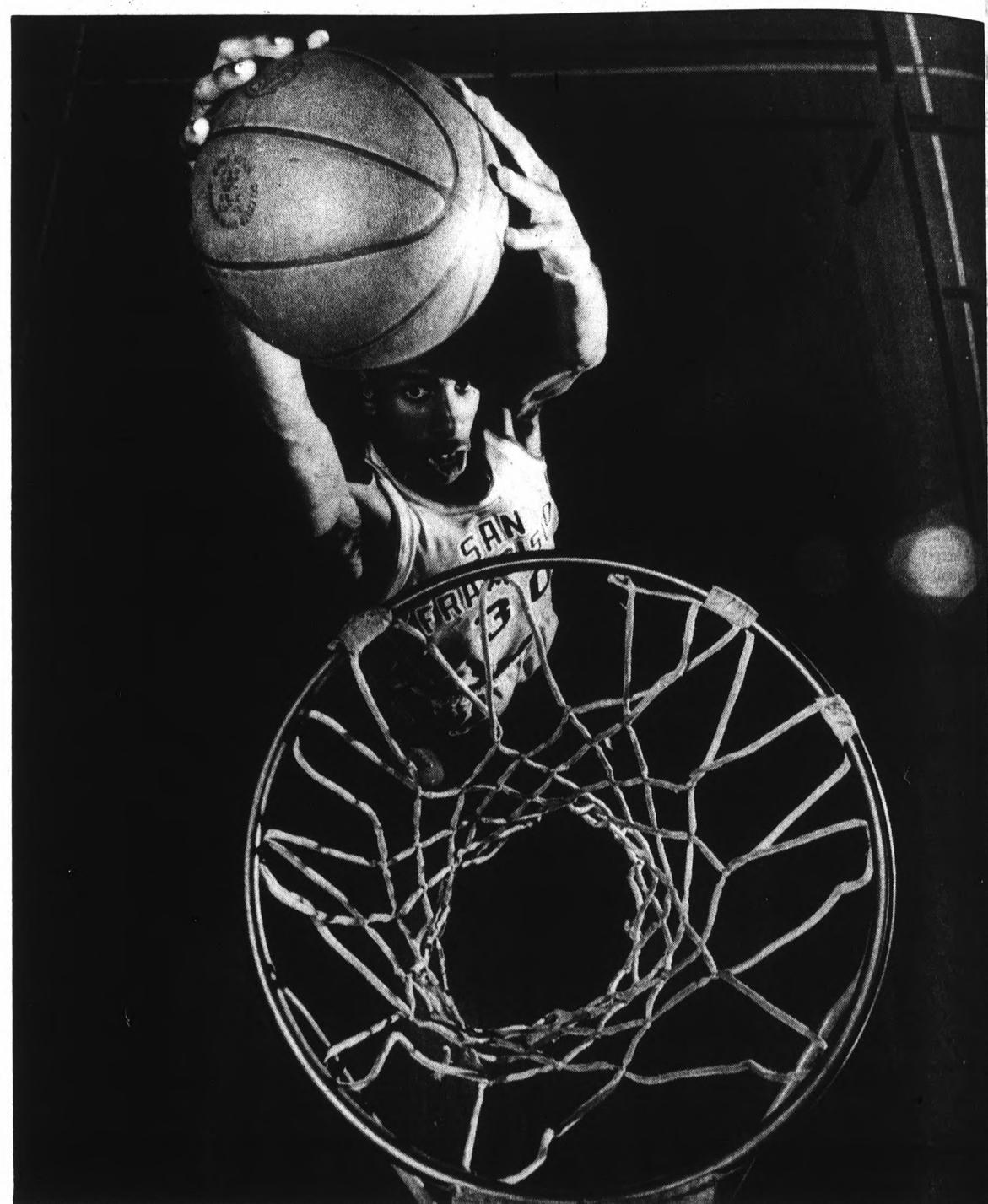
Look for Clarke and Bowman, both sophomores, to get the ball to Deberry. Clarke, a 6-foot-2 transfer from Niagara Junior College, is supposed to be the best passer on the team. Bowman, at 5-foot-10 the

shortest player on the team, red-shirted last year after transferring from Florida Southern. Bowman played on the Florida Southern team that was the Division II national champions in the 1980-81 season.

Saturday night the Gators play Southern Oregon State, a team that finished 6-21 last season. The team is coached by Steve Humann, who is in his third year.

Southern Oregon, which lost its top three scorers from last year, will be led by 6-foot-6 forward Greg Brouchet. Last season he averaged eight points and 3.5 rebounds per game.

Another player to watch for is 6-foot-6 forward Mike Hitchcock, a junior transfer from Barstow Junior College. Hitchcock, who went to Carson High School in Southern California, was the Los Angeles City scoring champion his senior year.



Ted Morgan is certainly up for this Gator season practice. SF State, 20-10 last season, is favored to repeat as this year's conference champion.

Women's team opens tonight

By Cindy Miller

With only five returning players from last year's squad, the women's championship basketball team will meet the University of Pacific Tigers tonight in the first round of the three-day Cal-Poly Man Luis Obispo Straw Hat classic.

Ranked 13th in the nation last season, the Gators also will compete against the two other Division I schools in the tournament, Cal-Poly SLO and the University of Hawaii.

"Our goal is to execute the best we can, and to play as a team," said head coach Emily Manwaring. "Everything has to be directed toward a total team concept."

Sophomore Trina Easley returns for her second season and will be counted on as a key player. Aggressive on the court, the 6-foot center can overpower her opponents, averaging nine points and eight rebounds per game last season.

"Trina has a very wide arm span, like wings," said Manwaring. "She can be very intimidating."

Center Lisa Broking is another dominant force on the Gators. Manwaring

said the 6-foot-2-inch Broking has improved vastly over last year and will play more this year.

"Trina and Lisa will have to provide the scoring punch from the inside," said Manwaring, "but it's up to the guards to maintain floor control."

Nobody on the team has played with the Gators for more than one year. Co-captain Chris Karsten is the only returning senior this season. The 5-foot-7-inch forward averaged 3.4 points and 2.5 rebounds per game last season.

Also returning for her second year is forward Elaine Williams. Williams averaged 3.2 points and three rebounds last season.

The forward position features a lot of new faces. At 5-foot-10-inches, Cathy Hopkins is the only freshman forward and Chris Rhodes, a transfer from San Jose State University, is playing after taking one year off.

Other transfer forwards include Anna Harvey, Sharon Hightower and co-captain Jennifer Silva.

"It shows a lot of respect from team-

mates to elect Jennifer captain," said Manwaring. "She knows what to do with the ball and can play inside." Silva also can fill in at guard.

"It's too early to tell who will start," said Manwaring. "I wish the starting lineup would change every day. That would be the ideal situation, because everyone would be improving."

"When you change the lineup and reward the players," Manwaring said, "they continue to work. If not, they give up."

Keeping the working attitude, the Division II Gator team will play eight Division I schools out of the first 13 non-conference games. But Broking doesn't mind playing Division I teams.

"It's good for us because we'll expect more from the other teams," Broking said. "It will work to our advantage against the conference schools."

In addition to the non-conference games, the Gators will play the all-star team from the People's Republic of China in an exhibition match Wednesday at 4 p.m.

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Emily Manwaring can't believe the referee's call in Tuesday's 63-56 scrimmage win over De Anza Junior College. Also looking on are Gina Owens (31) and Kristen DeAndreas.

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Time Out

Absence of fans make for a lonely Gator grid team

By Doug Amador

All-American candidate Poncho James continued to flash his pro potential Saturday by rushing 144 yards and breaking the SF State record for the most rushing yards in a season. He needs 153 more yards to break the school career record.

Who cares?

Vic Rowen finally came off the field a winner, his head held high and with a bit of a spring in his step after the Gators ended their first conference victory in two years with a 17-3 win over Humboldt State. At last Rowen walked into the locker room with a smile on his face.

Who cares?

Quarterback Mike Murray, who missed four games with a knee injury he suffered earlier this year, played the entire game and completed 13 passes for 186 yards and two touchdowns. Considering Murray's injury nearly prevented him from playing another down this season, Murray played an impressive game.

Who cares?

Nobody. Not the students, not the administration, not the Cox Stadium clean-up crew. SF State football is as popular as intestinal herpes. The only difference is that nobody is catching the football disease on campus.

So what if SF State's football team loses more games than it wins. That's not the point. Loyalty is the issue here, and on this campus it does not exist. SF State students are the most pathetic fans — or non-fans — a school has never seen.

But there is one fan who makes his presence felt at every home game. Actually, he's not much of a fan. He relishes a Cox Stadium that has more empty seats than a double-feature at the downtown Sleazo Bijou.

His name is Apathy. He is the vile, sneaky little twerp who poisons each football game. His job is to keep people away. He's very good at it. And he loves what he sees. Or doesn't see — in this case, Gator fans.

Apathy has no shape or form. He merely exists. His spirit roams among the lonely, gray, drab benches of Cox Stadium which beg for the company of anyone's derriere.

Apathy lurked about the Cox Stadium stands Saturday. He laughed at the sparse crowd, mocking a school whose student body has no pride when it comes to sports. He snickered at the fact there were more people sitting on the Humboldt State side than on SF State's. It's not often that the visiting school's fans outnumber the home team fans — except at SF State.

The 400 or so spectators who sat on the Gator side did not recognize Apathy. The fans, mostly friends and relatives of the



By Darrin Zuelow

The best seats in the house, but nobody's in this section except for one lone football fan.

players, wore only horse blinds, their eyes fixed on the field. Apathy does not like people who care. So he spits his callous vomit at a few unsuspecting souls.

Two middle-aged women chattered incessantly about the weather in the Midwest as the Gators drove for their first touchdown. Occasionally they looked up. After all, they were there to watch a football game. But they seemed more interested in the Chicago snow than the action on the field.

A man, sprawled lazily over a few rows of benches, blasted disco music from an overgrown radio. His foot tapped rhythmically to the music as Poncho James danced his way closer to the goal line.

One man laughed at each Gator mistake. He chuckled at Mike Murray when Murray was sacked for a 4-yard loss. He poked fun at the team whenever the referee called a penalty. To him, the Gators were a bunch of clowns, a comedy team, a real knee-slapper.

Apathy was not satisfied. The people still cheered when the Gators scored. They exploded when James broke the record. Not like a bomb, but more like a firecracker. At least not many people were there to witness history being made.

Where was everybody? Only Apathy knew. He knows all the excuses.

Sorry, had to die my hair purple. Had to attend an anti-nuke demonstration. Had to sleep in after that wild party last night. Karma was off today.

Apathy likes this reason best of all: I don't care about SF State football.

That is the sad truth about this school. Nobody cares. If SF State dumped its football program, no one would notice except for those directly involved with the team.

The fans were happy when SF State won. The players celebrated. Most of the people milled on to the field to share their joy with the players.

Apathy looked on in disbelief. This was not supposed to happen. Too many people cared too much, even if it was only a few hundred.

Apathy had been defeated for the moment.

It doesn't matter. Apathy will return for the next game.

Poncho runs for the record



Poncho James gained 10 yards on this play to break the SF State single-season rushing record of 1,066 yards achieved by Dave Fernandez in 1973. James, who's rushed for 1,117 yards so far, needs 166 more yards to lead the nation in Division II rushing. He gets one more chance this Saturday in the home finale against the Chico State Wildcats.

Fresh breezes blowing for Sailing Club members

By James Turner

The waves slap against the sides of the boat, the sails are full as you clip through the water and the wind whips your face. There is nothing like the fresh exhilaration of sailing.

Whether you like to let your mind wander while you languidly float along or whether you enjoy the tense thrill of competition, at SF State you have the opportunity to do both.

For only \$20 a semester, students can join the SF State Sailing Club and sail weekly at Lake Merced, as well as race at various locations around the state. The basic fee is about the same as renting a sailboat for an hour elsewhere.

"We're offering something to people that would normally cost a lot of money," said Pam Eldridge, commodore of the Sailing Club. "Some people think of sailing as an elitist sport. I'd like to see the sport not have that picture and to get more people involved, people who have never had the opportunity to go sailing before."

The only requirement to join the Sailing Club is a swim test, which consists of treading water for ten minutes while wearing pants, shirt and shoes.

Paul Rundell, the Sailing Club faculty advisor, said, "It's very interesting to see what students can do when they hustle a little bit. Last semester they raised nearly \$4,000 to buy a new boat."

The Sailing Club sails Flying Juniors, 13-foot, 3-inch boats with a mainsail and a jib. The club raised money to buy another one so it could expand its inter-collegiate racing team. The money was raised through donations and a benefit concert held at The Stone in San Francisco last semester.

No prior knowledge of sailing is needed to join.



By Darrin Zuelow

SF State boaters enjoy sailing Flying Juniors on Lake Merced.

The Sailing Club is not financed through the university or the Associated Students, necessitating fund-raising activities.

The Sailing Club was organized in 1956 and has had 10 to 35 members each year since then.

The club sails every Friday afternoon unless it is out of town for a regatta.

"We bring as many boats as needed to the dock, and people rig them as they come. We set up some practice buoys and run some races, and the recreational people just sail around and do their own thing," said Eldridge.

"We try to help the recreational people with whatever they need, but if someone wants formal instruction, we recommend they take a class through the university," she said.

The club, evenly split between men and women, is a member of the Pacific Coast Intercollegiate Yacht Racing Association, which governs college racing on the west coast.

Eldridge says the spring semester is when the club is busiest and is the best time to join.

The Sailing Club information board is located next to Gym 219, and the club meets Fridays at the Lake Merced boathouse between 12 and 4 p.m.

Students are welcome to come by and see the club in action.

Fans 'neglected and abused' — shafted spectators organize

By Eileen Walsh

Fans who are tired of being batted, bounced and kicked around by professional sports now can do something besides cry in their beer.

Last month four Pleasanton businessmen founded the National Equal Rights for Fans (NERFF) organization, because they said they were fed up with "years of fan abuse and neglect."

These guys are mad at everybody. And they intend to do something about it.

"The owners, players and sponsors seem to think that sports fans are all beer-guzzling, munchie-chewing macho types who will put up with anything," said George Spiliopoulos, owner of The Cheese Factory and a co-founder of NERFF. "But the bottom line is that the fans pay for everything. Without fans there are no sports."

Irritated with football strikes, baseball strikes, the encroachment of cable television, the rising costs of attending games and a host of other issues, NERFF founders sent press releases all over the country, asking others who were "mad as hell" to join them.

They included President Reagan in their mailing, as well as Andy Rooney, who once did a "60 minutes" segment on all the charges a fan must pay before settling down to enjoy a ball game.

The release described NERFF as an organization "dedicated to the acknowledgment and representation of all fans who have been and will continue to be shafted by owners and players of major league sports."

Articles appeared as far away as New Jersey and Tennessee, and produced \$5 membership checks from disgruntled fans. Total membership now stands at 800.

"It's been going very well, really beyond our expectations," said

Spiliopoulos, who has visions of a million-member economic and political lobbying group. "Say, with the interest in sports, this could be one of the biggest organizations in the country."

But not the only one of its kind. Across the Bay in South San Francisco, Sports Action Group of America, Inc., has opened its doors, with purposes similar to those of NERFF.

Four Peninsula businessmen kicked in \$4,000 each to get Sports Action off the ground, with advertisements in the Sept. 30 Los Angeles Times and San Francisco Chronicle. The resulting 720 members were a disappointment, according to co-founder and group secretary Kenn Edwards.

"Maybe I think big," said Edwards, "but we figured those ads would reach 3 million people. We had hoped for 10,000 responses."

Sports Action wants those large numbers so they can create a broad base. "We're smart enough to realize that our little group has no impact," said Edwards.

They would like to collaborate with a company that already has a national audience and "feels the way we do" about fans' rights. Playboy Enterprises and Ted Turner's broadcasting system are two possibilities, said Edwards.

He and his colleagues would like to see Sports Action as an equal bargaining agent representing fans in sports disputes. They even offered their services to NFL strike mediator Sam Kiegel.

NERFF's orientation is more political. "Our basic feeling is the way to get things done is to go through the legislature," said Spiliopoulos. "Our country deals with lobbying. Depending on our strength, I can conceive of candidates using our views as part of their platform."

He doesn't expect NERFF to work with owners or players. "We're waking a sleeping giant working for the benefit

of the fans at the expense of players, owners and sponsors," he said. "I don't anticipate their support."

While NERFF and Sports Action differ in their approaches, both feel there are many issues beyond the NFL strike that merit their attention, from the conditions at ballparks to the number of commercials on sports broadcasts.

Neither group is yet strong enough to organize the kinds of economic sanctions they believe are the only effective means of influencing professional sports. But both think that fans are sufficiently irritated by the many sports problems to keep their organizations alive.

Spikers end in last place

In a grueling battle for last place, SF State's volleyball team Tuesday ended up on the short end for the second year in a row with a season-ending loss to Cal State Hayward.

The Pioneers, who finished at 3-11 in the conference, beat the Gators 9-15, 15-13, 15-8, 15-9. SF State finished with a 2-12 conference record and 4-15 overall.

Still, the Gators managed to win four more games this year than they did all of last year, when they ended winless at 0-19.

Coach Kathy Argo, obviously distressed by the loss, not to mention the last place distinction, could not find the words to describe how she felt. "I don't feel like talking right now," was her only comment.

Senior Angel Floyd, one of the bright spots on the team, played her last game as a Gator. "It's been a long season," she said. "They'll do it next year. All I can say is good luck to them."

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Backwords



Photos by Michael Gray

Scratching the surface of San Francisco's antique furniture world

By Michael Bell

Like the fantasies of rich drama, high civilization and the art of manner and decorum, a fine piece of furniture conjures up visions.

Perhaps the attraction lies in the two hundred years of history reflected in the rich gold tones of a polished tabletop.

Yet, one wonders about the people closely linked to the chain an antique follows: the skilled restorer who patiently works the seasoned wood of a \$5,000 Chippendale chair, the dealer who waits in his store for a buyer of a lapdesk that once belonged to an unremarkable English duke, or the people who follow antique auctions, investing in a priceless, intricate Louis XIV bed that no one will ever sleep in.

Since 1951, Richard Gatti has repaired and refined antique furniture. He has mastered his techniques to achieve the rarest of abilities — to make fine furniture that King George III would have been proud to own.

This is not factory produced stuff, the furniture assembled by machine that began with the Industrial Revolution.

The fine quality pieces that wealthy collectors and prestigious dealers deliver for touch up or repair to Gatti's were made principally with hand tools by 18th century craftsmen in London, Paris or Boston.

"It wasn't antique restoration I got my start in, it was cabinet work and restoration work," says Gatti. "We still do the cabinet work, but restoration is a big, big part of the business."

Machine sounds make it hard to hear, and Gatti raises his voice. He is dressed in glue-spotted-blue coveralls. One of his calloused hands shows dye stain on the fingers and his eyes are clear with years of observation. His mood is light, like a piece of elm, elastic and supple.

Gatti enjoys his art, but, he says that more care was given to 18th century furniture-making than is the case today.

"That was the Golden Age of Furniture making," says Gatti. "There was no such thing as mass production. They were one of a kind. Cabinetmakers were 'specialize people,' chairmakers, tablemakers."

A ball and claw foot Chippendale chair with carved decorations on the knees being made by Gatti stands on his workbench.

"We don't just knock that stuff out," he says. "When you consider the old times of furniture making, the finest construction was used because they didn't have good glue. They had to use dovetail joints and mortise and tenons. Just being associated with that kind of stuff raises your standards. You have to like what you're doing to do this. You have to agonize over it, over finishing, over touching-up, deciding when to stop on the restoration so you don't do too much."

Gatti walks up to a walnut-veneered Hi-Boy dating back to around 1720. The five drawer dresser on top lifts off the stand, which is supported by curved Cabriole legs with ball and claw feet.

"The legs are not original to the piece," he says. "They didn't use ball and claw back in that period, with that kind of drawer detail and hardware." The feet look like an eagle has grasped a dark walnut croquet ball.

Smooth 16 foot lengths of walnut, oak, mahogany, and other types of planked timber rest at floor-to-ceiling angles on a wall of Gatti's white painted brick shop.

In the large front section completed pieces wait to be picked up by the customer. Some have stayed there for years.

Sawdust spills on the cement floor of the woodwork and repair section in the shop's middle, where the lathe, the band-saw, the drill press, the jointer, the planer and other green-colored machines, all new, stud the shop space. On a

repairer's workbench lie chisels, hand clamps, worn sandpaper, small planes, a glue bottle, wood shavings, and an empty cup.

Four workbenches serve the repairers, who fix broken legs, replace veneer and inlay, recarve fretwork, glue joints, clamp, sand and when finished, take the piece to the back of the shop where the finisher works.

Gatti says that finishing is more difficult than repair work, and he finds it hard to retain finishers who must learn from scratch.

In the back, the finisher often stains wood from the repair to match the old finish on the piece. Then he sprays lacquer over it to build up the finish, sands it down, then polishes it with a formula that smooths, brightens and hardens the refinish. Or the finisher too often strips the old finish off and starts from there to work with the colors.

A fine finish on a piece of furniture enhances its appeal immeasurably, but "you have to almost will the finish on" says Gatti. "A lot of it is trial and error and you don't know. You keep working on it, you don't like it, you take it off, do it again. Each piece of wood is different and the finish is different."

At noon, Gatti's men plunk down at a make-shift table of a sheet of plywood thrown on top of two sawhorses to eat sandwiches, talk, and read the Chronicle.

When Rich Morton first worked as a finisher for Gatti ten years ago he said: he was like a blank slate, he says. "I didn't know anything about anything."

Now Morton works for Gatti three days a week, and runs his own business the rest of the time.

"I went through quite an apprenticeship with Rich," says Morton. "I learned how to make stuff look relatively good."

Everyone in the shop laughs and joshes Morton.

"Relatively good," Gatti says. "What's that mean anyway?"

"Well, that means that it's never gonna be . . . If you see it in a different light it's not going to look good to you," says Morton. "I learned the techniques of finishing and refinishing and repair work, and what it is to have a high standard, and a direction towards the ideal."

At 12:40, with a clatter and scrape of chairs, the men rise, disassemble the lunch table, throw away their garbage and return to their jobs.

The swoosh of the giant band-saw swells after Eichenberger pushes its button, as though signaling the start of the second half of the day.

But over at John Doughty Antiques at 619 Sansome St. it is quiet. An elegant gold leaf framed oil painting of sailing ships in a port at sunset hangs on the white brick wall. A feather quill pen sits in a glass holder on Doughty's leather-top desk, amid neatly arranged books and papers. All around on the carpeted floor, fine furniture for sale exhibits the beauty that first drew Doughty to antiques.

A grandfather clock circa 1790 stands in a corner, price-tagged at \$14,700. An oak double gate-leg dining table circa 1830 sells for \$7,800. Its drop-leaves hang on either side until swung up and supported by the gate legs. A mahogany three-pedestal dining table, waxed and polished to a gleam, sells for \$14,700.

"Going to the Commodore's Ball?" a lady customer asks her companion. The people browse with sophisticated intent, drawing upon Doughty with questions about the value and history of a particular piece.

And Doughty, with 20 years in the business, can supply the answers. An amiable man, he enjoys talking about the trade, sharing the knowledge he also dispenses in lectures around the country and in articles for professional trade magazines.



Well-dressed in a suit fit for a country gentleman, Doughty looks at home amid the antiques.

"I suppose furniture really represents the history of a people," he says. "When you look at a piece of furniture you can tell the way a country was behaving at that particular time, I think. So in 1795 everything is very light, very fine, with superb design. Then you get to the Napoleonic wars, when Napoleon and Wellington are at war — you can't beat each other up and kill each other in a very fine chair. You've got to have the French chair with all the armory on it."

Doughty, born and raised in England, came to the United States and started out by sending small amounts of money to his father back in England. His father would purchase a few items and send them back.

"I'd buy a couple pair of candle sticks and a few pieces of good china, put them in a suitcase and carry them around door to door to shops like my own," says Doughty.

"With the money I made, I'd ship it back and do it again."

Doughty feels his business links him to his homeland in England, and he travels back four times a year to make future purchases.

"With antiques in general, there is a gentleness that softens our modern times that are rushing along at this incredible rate on the knife edge of endless steel and glass," he says. "Antiques are different. They slow things down. They give you a sense of perspective, and I enjoy that."

Eighty percent of what Doughty buys comes from big houses in England, and is shipped by container cargo through the Panama Canal to his store in Jackson Square. He never encourages people to buy furniture merely as an investment.

"I think initially you must buy it because you like it," he says. "You happen to like that particular piece in the setting that it's going to be in your home. Then if it's an investment, it's an additional bonus."

He points out a light amber colored Venetian bookcase standing on carved legs, with the books on several glass-enclosed shelves inside.

"That was owned by quite a famous actress on the London stage. A lady called Dame Sourbridge who was knighted by Queen Elizabeth. It is a Venetian piece; made in about 1820. You open it up and the books are just a front, and inside is the bar."

Doughty chuckles. "You put booze in there."

The elegant process of buying an antique through a private dealer contrasts sharply with that of the auction and appraisal company of Butterfield and Butterfield, founded in 1865.

Twenty-five percent or less of what Butterfield auctions is fine furniture, the rest includes everything from paintings and books to stamps and coins, carpets and rugs, prints, weapons and photography.

"If you have to sell something quickly, and you take it to an antique shop, what you do is wait for a couple of thousand people to come through there," says Alison Stewart Pieters, seated at her desk at Butterfield and Butterfield's 660 Third St. office. "It's going to take months. They'll usually take 30 to 40 percent, and that's even if it's sold for \$4,000. We take 10 percent and even the biggest lots are sold in a short period of time."

Pieters opens a catalog announcing the June 23, 1982 sale

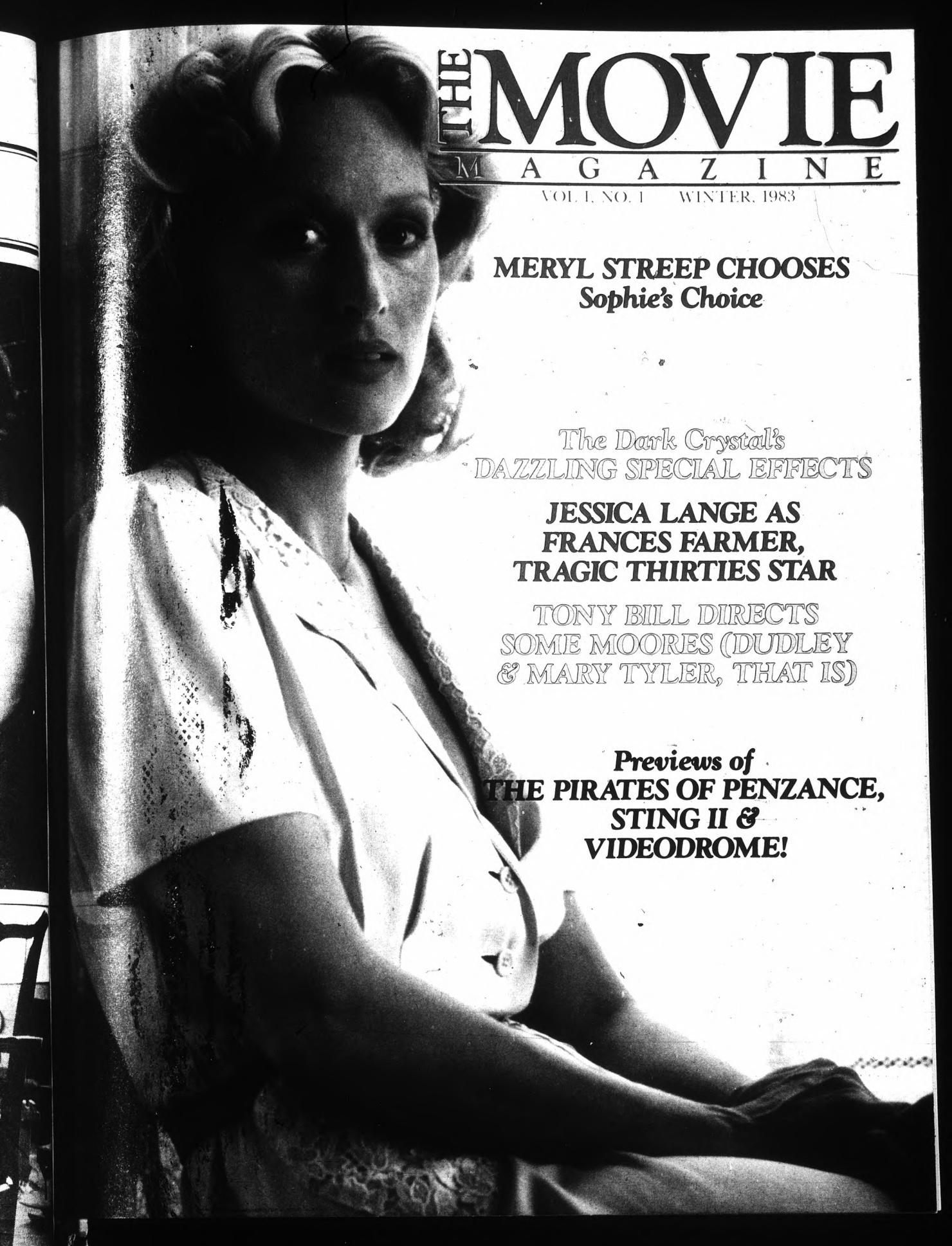


of "Selected Furniture and Works of Art, including property from the Estate of Joan Hitchcock, San Francisco."

"Joan Hitchcock was a big San Francisco name," says Pieters. "She was a kind of debutante, and evidently had some sort of affair with John Kennedy in the 60s. She was just a very lovely socialite type in San Francisco, but the point is, if you sell something that belonged to a Joan Hitchcock, and you know that she was an interesting character, you pay more for whatever was hers."

Butterfield and Butterfield employ experts to appraise the worth of fine furniture, often for insurance purposes, at a charge of 1½ percent of the first \$50,000, and at 1 percent of the balance.

Upper left, a detailed wall clock and chest of drawers await buyers; top right, auctioneer Elliot Scheit calls on a bidder; middle, craftsman Richard Gatti and his assistant, Bill Eichenberger, confer behind an antique chair and its unfinished reproduction; above, Gatti takes a measure of a slat for a chair's back.



THE MOVIE MAGAZINE

VOL. I, NO. 1 WINTER, 1983

MERYL STREEP CHOOSES *Sophie's Choice*

The Dark Crystal's
DAZZLING SPECIAL EFFECTS

JESSICA LANGE AS
FRANCES FARMER,
TRAGIC THIRTIES STAR

TONY BILL DIRECTS
SOME MOORES (DUDLEY
& MARY TYLER, THAT IS)

Previews of
THE PIRATES OF PENZANCE,
STING II &
VIDEODROME!

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The Perspective

During the short 70 years since the birth of the motion picture industry, movies have defined our heroes, shaped our morality, set the pace for fashion, created national controversy, entertained us, provided new perspectives and perhaps best of all, stimulated our imaginations.

It's difficult to comprehend the true scope and power of the film medium. Yet we all know the magic created when facing a big screen and being touched by *Breaking Away*, thrilled by *Raiders of the Lost Ark*, moved by *Ordinary People*, or charmed by *E.T.*

Whether the film industry provides escape or entertainment, makes us laugh or makes us cry, it is an important part of our culture and our lifestyle.

You, as a reader of *The Movie Magazine*, belong to the most active movie-going segments of the population. As such, you have a tremendous influence on the film industry and the movies it makes. *The Movie Magazine* is designed to bring the personalities and the process of creating motion pictures into clearer focus. We hope to provide interesting insights into upcoming films — films whose creation you have directly influenced and which eventually may influence you.

We invite your input and encourage you to write us with your comments.

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Publisher

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NEW YORK

Here, on a big beige couch in a friend's apartment just off Central Park South, sits Meryl Streep, the 33-year-old actress whom *Life* magazine — in a heady flurry of hype and hyperbole surrounding last year's Victorian-era epic, *The French Lieutenant's Woman* — dubbed "America's Best Actress."

Meryl Streep is between pictures. At 3 A.M. on June 2nd, at the Old Fox Movietone Studio in Manhattan, director Alan Pakula called out his final "Cut!" on *Sophie's Choice*, the long-anticipated film version of William Styron's semi-autobiographical, best-selling novel. Streep is Sophie — Sophie Zawistowska, a beautiful, beguiling young Polish immigrant living in the Prospect Park area of Brooklyn in the summer of 1947.

In another few weeks, Streep, with Sophie's blonde hair clipped to a scruffy shag and dyed dirty brown, makes for Dallas, Texas, where she starts work in the title role of *Silkwood*, after Karen Silkwood, the plutonium plant worker-turned-anti-nuclear activist who died mysteriously in 1974.

"I was real upset when *Sophie's Choice* wrapped," she says, talking in sudden animated bursts. "I had this feeling that I'll never get a part like that again. I put everything into it and it was hard to leave."

That's what they all say, of course, but Streep, who first read Styron's turbulent romance in its original manuscript form when she was still attending the Yale Drama School, means it. For the film, which tells the story of a would-be William Faulkner named Stingo (Peter MacNichol) and his stormy relationship with two lovers — Nathan (Kevin Kline) and Sophie — all of whom share the same Brooklyn boarding house, Streep threw herself into

Sophie's Choice stars Meryl Streep, Kevin Kline as Nathan (center) and Peter MacNichol as the young narrator Stingo (right).

the part like a woman possessed. She underwent 5 months of tutorage to learn Polish and German for the scenes of Sophie's pre-World War II homeland. She immersed herself in Alan Pakula's script and Styron's book, virtually becoming the young Catholic girl who had been imprisoned at Auschwitz by the Nazis, living with the guilt of having survived the death camp while those she loved perished.

Though she had read the book back in 1974 and fantasized then about playing the part ("I was looking for every excuse to get out of drama school," she laughs), Streep's coming to the part of Sophie was not — even after her Academy Award for *Kramer vs. Kramer* and her much-ballyhooed role as Sarah in *The French Lieutenant's Woman* — a fait accompli. In fact, as she tells it, Streep practically had to beg writer-director-producer Pakula to consider her for the role of the enigmatic Sophie. "It's a long story," Streep says, leaning forward and planting her red, low-heel Italian pumps on the carpet. "It was really silly to read it when I was waiting on tables and eating tuna fish at Yale thinking, 'Well, sure I'd like to play that part — who wouldn't?' But then, when years later, the possibility arose that I actually might play it, I reread the book. It had been after a couple of other things I'd done — *Holocaust* and *Kramer* — and I wasn't sure that I wanted to do another female victim.

"This was previous to reading a screenplay," she continues, "and there was this long evolution of events where Alan Pakula called me while I was making

The French Lieutenant's Woman in England and said 'Would you like to do it?'

and I said, 'Well, yeah, I mean, but what's the script like? It's a very nice novel but I don't know what the script will be.' And he said basically, trust me and I said, basically, no, I just can't. And he said, 'Well, I'll fly over to England and tell you the story.' And I said, 'Well, I know the story.' And so he got mad at me and went ahead and looked for other people.

So that was that, says Streep, except that then she got hold of a pirated copy of Pakula's screenplay. "I read it and I just wanted to do it so badly," she remembers. "It wasn't the sort of stereotypical victim at all; it was really a multi-dimensional character with a lot of fun emotions. So then it began all over again. My agent called Pakula and said 'Please, please see her!' and he finally consented to see me. I walk in and he had this Czech actress' pictures all over the walls and he just about decided that she was Sophie — set to do it. We talked for a week later he called me and it."

One of the reasons Pakula (and co-producer Keith Barish) had been incognito unknown Czechoslovakian Hollywood star was that he Streep, dead-set on Sophie her Eastern Europeaness, held him back," she says, learn Polish, I'd do anything.

"I thought it would be like picking up Italian or thing — but it's not. It because there are my teacher will get this right my strongest accent. And that it was you have sentence as word change according object of subject of object. It's (Continued)



exclusive interview

Meryl Streep Talks about 'Sophie's Choice' Acting & Other Things

BY STEVEN X. REA



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special effects

THE DARK CRYSTAL Special Effects Wizards Create A Mystical New World

BY JACOBA ATLAS

It sounds like a producer's dream: No agents to call, no contracts to negotiate, no star salaries to pay, no temperamental actors to placate. In fact, no actors at all.

The Dark Crystal is the brainchild of Muppet creator Jim Henson. Henson came up with the idea of making a film populated only with creatures (he has no other definition for what he creates, noting this latest development is neither a puppet nor a muppet) five years ago, before *E.T.* was even a gleam in Steven Spielberg's eye. But *E.T.* has already become a national treasure. Any film which uses mechanical creatures to tug at our heartstrings is bound to be labeled a bandwagon jumper, whether deservedly or not. Can the man who made Kermit the Frog and Miss Piggy lovers for the Seventies and realized the Yoda for George Lucas take on the challenge of the lumpy, lovable Extraterrestrial?

"I never intended to spend five years making *The Dark Crystal*," admits Henson. He speaks with the slow, soft deliberation of a kindergarten teacher. "I was ready to go sooner but Lord Lew Grade (who financed the Muppet movies) wanted to make *The Muppet Movie* first. I figured why not postpone *Crystal* a little longer? I knew we could use the time for research and development."

"The big plus about the postponement," Henson adds, laughing, "is that at least now I can describe *The Dark Crystal* to people and have them understand what I mean. Before when I'd talk about a movie without people, no one knew what I meant. Now I can say it's on the order of *E.T.* or *Yoda*, only more so."

Much more *E.T.* and *Yoda* were the *only* manipulated creatures interacting with a cast of humans, while *The Dark Crystal* is *all* manipulated creatures interacting with other manipulated creatures and special effects.

The logistics have nightmarish proportions, but Henson shrugs off the obstacles.

(l. to r.):
Henson,
Kurtz
& Oz

"In the early days of movies," Henson explains, "all you could do was put a man in a gorilla suit. Now there are options. You can create almost anything. Anything you can see in your mind you can put on film."

Yes, if you have the time, the money and the craftspeople to do the job. *The Dark Crystal*, for instance, ate up five years, more than \$20 million in production costs, and the talents of hundreds of skilled laborers, from the usual camera and lighting experts to the not-so-usual false-eye experts and even rubber importers.

Not many filmmakers could have found the financial backing for a film as complex and unprecedented as *The Dark Crystal*. George Lucas, certainly. Steven Spielberg, now that *E.T.* proves he can do no wrong; and Henson. Although Henson is a generation older than either Lucas or Spielberg, he has grown children, one of whom is the editor of Harvard's prestigious *Lampoon*; he shares with them a sense of perpetual childhood. It was Henson who kept the vision alive. Henson who brought in artist Brian Froud to design the look of the picture. Henson who co-directed with fellow Muppeteer Frank Oz (the creator of both Miss Piggy and Yoda).

The *Dark Crystal*'s story (by Henson; David Odell wrote the screenplay) is a traditional fable in an imaginary world where rivers whisper and mountains move. Characters come from races of Gelflings, Skeksis, Mystics and Garthims. Like most fables, the story is about the battle between good and evil where a loner hero, Jen, must prove his worth and deliver the world from greed and decay. Shades of Luke Skywalker and the Empire.

Says Henson, "I had created creatures for *Saturday Night Live* which were unlike anything I had done for the Muppets. Those creatures moved more realistically and all of a sudden I started thinking along new lines. I wanted to do something that obscured the line between what was a puppet and what was human."

It was artist Brian Froud, most noted for his best-selling book, *Faeries*, who articulated the look of *The Dark Crystal*. The film combines the fanciful with the romantic, art deco with Victorian. What Henson wanted and what Froud designed was a world of total anthropomorphism: every element in the world is



alive and possesses its own history, its own complex set of emotions, thoughts, affections, ambitions, fears, hopes, and mechanical insights into reality. Froud's efforts began as early as 1979 when Henson was still filming *The Great Muppet Caper*. Who eventually contributed to making *The Dark Crystal* has never before worked in a production coordinator, who were flexible. Some of his ideas Jim has sounded strange."



Some of the creatures: a Mystic (above & top, with Gelfling Jen) & a Garthim Warrior (opposite page).

Quite the range. For instance, the Skeksis, the rulers of the Dark Crystal, described as having faces, beatific, extra hands, and a tail. The Garthim, who can change the color of their skin, like creatures with loose claws, while the Lankhims have long legs and faces and anatomy based on rafters. Each and every creature had to move realistically, requiring dozens of movable parts, naturalistic skin and expressive eyes.

The eyes gave the filmmakers the most problems. Without believable eyes the creatures would be able to perform but not to act. After all, as someone once said, all good movie actors speak with their eyes. At first the movie-makers went the traditional route, experimenting with taxidermists and the waxmakers at Madame Tussaud's. Eventually they settled on technicians who design eyes for humans who have lost them due to accident or illness. After a year and a half the eyes finally satisfied Henson and Froud. A major stumbling block: technicians had refused to make the irises red. It just offended their professional pride.

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ORIGINAL

Another major problem was skin. Henson stated that his heroes, the Gelflings Jen and Ma, have humanlike skin. It needed to move, catch the light. Eventually foam latex was used and master make-up man Dick Smith, who created the Oscar-winning make-up for *The Empire Strikes Back*, was brought in as an advisor. By the time *The Dark Crystal* was completed, more than nine tons of latex rubber had been used to cover the creatures.

Making them move was equally problematic. Henson wanted no jerks, no ticks, no hesitations. "I don't like to get too specific about how the creatures were made to work," says Henson, "but we did use people inside them some of the time. They were mimes and acrobats, people who know those who did the movements in very early and helped us figure out how the creatures were made to work."

Kurtz, whose credits include *Star Wars* and *The Empire Strikes Back*, initially used only about five per cent of the movement techniques; rates: rate, hydraulic engine, etc. — the Henson mechanics was often used to manipulate the creatures. The rest of the movements were established through various techniques: control, mechanical linkage, hydraulics and even traditional puppets.

As the result of all the movement chaos, "E.T." for instance, was manipulated by as many as eight people at one time — that's just for one creature. There was a matter of dozens of cameras bringing it all together at the same time. It got to Frank Oz, who co-directed *The Dark Crystal*. Henson, likened the set to a traffic cop. A traffic cop would stand. Video saved the day.

"Without monitors we couldn't have done the work," admits Henson who first developed the monitor technique of watching a TV screen while working the Muppets for *The Empire Strikes Back*. "The video shows us exactly what's going on. Performing our primary focus is monitor. Each person who manipulated a creature had his own monitor. There were even two monitors inside the creatures for the mimes to see what they were doing."

Henson feels *The Dark Crystal* is not a traditional special effects movie in the sense of *Star Wars*. But in another sense the entire movie is one enormous special effect. The difference is that most of the effects in *The Dark Crystal* were accomplished during the shooting on the soundstages of EMI in London, not during post-production.

Kurtz contradicts Henson and says that a deal of the picture is accomplished through such traditional special effects as paintings, miniatures, models and even screens.

Most effects are created serially,

one aspect of an effect is shot on a piece of film, then another, then another until all the elements are finally married in optical prints.

Special effects experts on *The Dark Crystal*, Jim Field and Brian Smithies, both veterans of *Star Wars* and *Superman* movies, concur with Kurtz's assessment but add that much of what we see in the movie was accomplished on set. Waterfalls, smoking orbs, flaming castles were all exploded right on the soundstages.

For Field and Smithies the most difficult effect was aging the Garthim monster and the stiches. "Usually," explains Smithies, "aging is

done with dissolves. But what we wanted was to show the process happening, so we created a vacuum effect where the skulls collapsed inward on command."

"In the first scene of the film," Smithies says, "the Diving Master, when telling Jen of his task, raises from a bowl of water the image of the crystal shard and Aughard's mountain (she's a sorceress). This could have been done with a series of models and dissolves, but we sculpted the mountain from ice and shot it in reverse, using stop frame and melting the ice each time. It took about four hours and we had to keep the ice at freezing point because we also had light coming up underneath which naturally warmed the water."

"The same applied to the crystal shard. Both those scenes having been shot were then improved optically by cutting out frames to speed up the sequence and doing a partial dissolve between frames to get away from the slight jerky movement that you get when you do stop frame."

(Interestingly, *Revenge of the Jedi*, the sixth *Star Wars* adventure, uses no stop frame action. Instead, Lucasfilm's special effects arm, Industrial Light and Magic, developed something they call go-motion, which eliminates the jerks. Go-motion was first seen in the otherwise forgettable *Dragonslayer* and earned an Oscar nomination for ILM.)

For all the technique, Henson is well aware that what draws people to a movie is story, imagination, a sense of magic. With fantasy films, perhaps more than with any other genre of filmmaking, a bond occurs between the storyteller and the audience. If that bond isn't created the movie lies flat and dull.

Henson, through his Muppets, has proven he can create such a bond. Like Spielberg and Lucas, Henson has a gift for translating the



fantastical into popular form. "I make movies I want to go see," Henson says simply, echoing the exact same words Lucas used to explain why he made *Raiders of the Lost Ark*.

The Dark Crystal opens December 17th.

Streep . . .

(Continued from page 4)

Streep, along with the German-Polish contingent of the *Sophie's Choice* crew, spent four weeks filming the flashback episodes of the story in Zagreb, Yugoslavia — scenes swirl with images of family and friends, sprawling ghettos, the constant rumble of trains and, in the end, the concentration camp.

"During that month I spoke no English at all," Streep recalls. "I spoke only Polish or German, and it was a Polish and German cast. They were all real. I was the only ringer."

Streep starts gushing all over the place when she gets going on her craft, recounting the roles that have popped her in places like Cornwall, England, circa 1860, or Poland in the 1930s; her work in movies like *Julia* (Streep's film debut), *The Deerhunter*, *Manhattan*, *The Seduction of Joe Nyan*. "It's great. How many people get to live that many lives in their lifetime? That's really the whole kick of acting: jumping into these different circumstances. It's an ideal outlet for all sorts of emotions."

Prior to *Sophie's Choice* and the Silkwood picture which is just underway, Streep starred in *Still of the Night*, a suspense thriller in which she plays a wealthy New York art auctioneer who gets embroiled in a mystery and a love affair with her psychiatrist, played by Roy Scheider. Robert Benton, who directed Streep in her academy award-winning performance in *Kramer vs. Kramer*, was the director. Streep is loath to give away much of the story line for *Still of the Night*, suggesting only that the less known the better. "It's a very glamorous character, though," she offers. "I got some nice clothes out of it. It's a very glossy, dark, glamorous movie. I've never really been in a glamorous movie before."

Streep clears her throat. She runs a hand through her hair, shaking it up. Two gold, leaf-shaped earrings jangle against her long neck. The talk about glamour winds its way around to that age-old celebrity subject: fame and fortune. Streep, one of a select few American actresses who can demand million dollar per-picture salaries, an actress constantly deluged with scripts and movie offers, is trying, amidst all the stardom and the media hype, to maintain a life of relative normality. She is consciously trying to avoid becoming spoiled by the whole Hollywood syndrome — the aides in constant attendance, the limousines, the big parties.

"You can't get spoiled if you do your own ironing," the actress philosophizes, a grin crossing her pale, pointed face. Is she trying to hoodwink an unsuspecting public into believing that Meryl Streep — the same Meryl Streep who adorned the covers of practically every magazine in America last year — does her own ironing?

"Well," she concedes, her eyes sparked with amusement, "I must say I'm very into permanent press. But, I mean, I think it's important — for me — to keep a hand on my life and the maintenance of it because you're supposed to be playing characters that do their own ironing. If you forget how to do it then all you can play are movie stars."

"But you gotta love it," she adds, her voice swooping from one octave to another, "you gotta love it at the airport when they have the car waiting for you, I must say. Holy macaroni! You don't have to wait for anything and the guy carries the bag — that's great. You'd be a jerk not to love that."

Sophie's Choice opens Dec. 10 in exclusive engagements in New York, Los Angeles, Chicago, San Francisco/San Jose, Washington, Dallas and Toronto; other selected markets will open January 21, 1983.



The Pirates cast (l. to r.): Angela Lansbury, Linda Ronstadt, George Rose, Rex Smith and Kevin Kline.

The Pirates of Penzance

BY JAMES H. BURNS

"The style of *The Pirates of Penzance*," says Wilford Leach, director and screenwriter of the upcoming multi-million dollar musical, "derived from our knowing that we had to create a world in which all that happens in the story would logically happen. The result is that *Penzance* offers a view of what really is another planet: one that is smaller, more old-fashioned, optimistic and generous than our own, but no less human."

The Pirates of Penzance is adapted from the Gilbert and Sullivan operetta first produced in 1879. It concerns a roving band of 19th Century privateers, led by the

dashing Pirate King (Kevin Kline). Among the sailors is young Frederic (Rex Smith), indentured to the pirates as a boy when his nurse, Ruth (Angela Lansbury), misheard his parent's instructions to apprentice him as a pilot. Ruth — now plain looking and middle aged — has stayed with Frederic throughout his servitude. She has also fallen in love with him. Since Ruth is the only woman whom the young buccaneer ever remembers seeing, she makes him believe that she is beautiful and convinces her charge to marry her. Despite Frederic's relationship with Ruth, he hates his life at sea, and he intends to leave the privateers on his 21st

birthday, the time when his servitude is to be terminated.

On that birthday, the pirate ship sails into Cornwall, England where a group of beautiful young women — all wards of the Major General (George Rose) — are wading. Frederic immediately sees that Ruth has lied to him, making him renounce not only the buccaneers, but Ruth as well. Frederic is also instantly attracted to one of the girls, Mabel (Linda Ronstadt). Meanwhile, the pirates are busy trying to woo the other ladies. Frederic plots to defeat the sailors by helping the Cornwall police, commanded by a rambunctious sergeant (Tony Azito), rid their

community of the privateers for the planned attack on the rats can commence, however. The Pirate King and Ruth inform Frederic that since he was born on February 29th, which only occurs every leap year, he has not had 21 birthdays. Frederic's sense of duty prompts him to rejoin the buccaneers, meaning that he must now aid them in thwarting the police and slaying that he helped organize. This conflict eventually sets the scene for all of *Penzance*'s characters to find happiness.

Modern interest in the Gilbert and Sullivan show was inspired when Manhattan theatrical impresario Joseph Papp, head of New York Shakespeare Festival, launched a Central Park staging of the play in January of 1980. The enormous success led to a move to Broadway, where *Penzance* is running, accompanied by affiliated productions taking place in many parts of the country.

As with most successful Broadway shows, interest in *Penzance* film rights was first displayed by numerous studios and producers. Papp rejected those offers until he agreed to produce a film adaptation with Ed Asner, whose past credits include *Old Friends*, *Heartbreak Ridge*, and *Comin' Up Smokin'*. It proved that he possessed a shrewd combination of commercial and artistic sensibility.

"Ed was the only person who seemed genuinely interested in presenting our adaptation in its original form," claims Papp. "He wanted to reflect the nature of the show by retaining the original and keeping Wilford Leach as the director."

Obviously, *Penzance* casting decisions had already been made before it was known what made Leach choose his initial selections.

"I wanted actors whose songs would keep the individual sequences interesting," says the director respectfully. "I also liked the pop singers, which made it natural. We had to think of Linda Ronstadt for Mabel. The girls were with New York because not only did Linda have Mac Davis' voice to do the show, but she wanted to be in it. It turns out Linda had wanted to be in a goodわbert and Sullivan show ever since she was in the sixth grade, when her older sister sang 'Sorry About That' from *H.M.S. Pinafore*. Eventually, that's why we added *H.M.S. Pinafore* to the song to *Pirates*."

Leach filled the bulk of *Penzance*'s additional starring patches with seasoned stage performers. Kevin Kline had trained under Judson and worked for John Houseman and won a Tony Award (Broadway)

Oscar) for *On the Twentieth Century*. George Rose had played Broadway for over 20 years, in plays as Richard Burton's *King Lear*, Katherine Hepburn's *Coco*, in *Lady's twentieth anniversary* revival and *The Kingfisher* running awards for the latter. Tony Azito had appeared in *Tony Award* and *Happy End*, in the films *Light of the following day* and *Summer City*. *Penzois' remaining male lead* Frederick was ultimately *Smith*, a rock

singer/actor who had been seen on Broadway in *Grease*, on TV in *Sooner or Later* and in the film *Heading for Broadway*.

The one newcomer to *The Pirates of Penzance*'s headliners is another Tony Award winner, Angela Lansbury, veteran of 41 films (gathering 3 Oscar nominations for *Gaslight*, *The Picture of Dorian Grey* and *The Manchurian Candidate*), 13 major stage shows (most memorably in the 1960s' *Mame* and the recent *Sweeney Todd*), and 26 TV presentations.

(Continued on page 14)



Mac Dan (bloody) & Jackie Gleason (be-ringed) in *Sting II*.

SING II

The Sting, and the spellbinding tale of two men, Fargo and Hooker, pull off the perfect con on a sinister fugitive, Dovid Sonnegan. The casting decision was a resounding success, responding to the film by becoming one of the highest grossing movies of all time. When it was announced that there would be a sequel eight years after the original release, Hollywood was surprised. When it became known that Jackie Gleason would replace Newman as Gondorff and Mac Davis, best known for his singing, would play Hooker instead of Robert Redford, Hollywood was shocked.

When you do the 'Son of' anything," says Jackie Gleason, "even if you are doing it with the original cast, you can be in trouble. Yet, *Sting II*, which opens February 13, makes a switch — now there are different attitudes and approaches to the association between the grifters than in the first film. Judging by the way the movie has been directed and the acting I have seen (Bogart), I think that *Sting II* is going to be a smash."

to be a hit. When people walk out of the theater, they'll say, 'We were very well entertained.'"

Despite the new film's altered perspective, the original's screenwriter, David Ward (who recently made his directorial debut on *Cannery Row*), wrote *Sting II*'s scenario. With producer Jennings Lang (*Earthquake*, *The Front Page*) and director Jeremy Paul Kagan (*The Chosen*, *Heroes*) taking over the reins from *Sting I*'s production troika of Michael and Julia Phillips and Tony Bill and director George Roy Hill, Ward is the only behind-the-scenes principal who worked on the initial picture.

Ward's screenplay picks up nearly ten years after *Sting I* in 1940's New York, when Kid Colors (Bert Remsen), veteran con man who helped Gondorff and Hooker in the first film's scam, is murdered by Doyle Lonnegan (Oliver Reed). Lonnegan arranges through the grapevine for Manhattan's underworld to think that a wealthy racketeer named Macalinski (Karl Malden), was re-

James Woods lashes out in Videodrome.

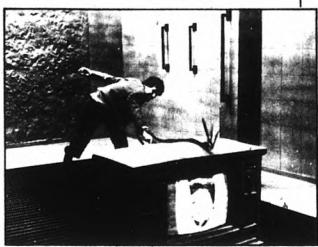
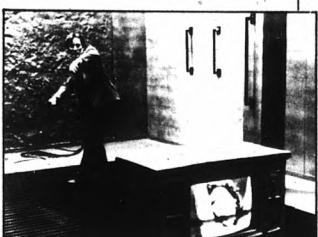
Video-drome

"If people go to *Videodrome* expecting to see a head explode, they'll be disappointed," says writer/director David Cronenberg, referring to the infamous scene in his last film, *Scanners* (about battling telepaths). "*Videodrome* is a bit more radical than my past work in terms of structure, but my sense and choice of themes and imagery is still intact."

Cronenberg's special brand of intense filmmaking has thus far been witnessed in the low-budget movies *The Brood*, *Fast Company*, *Rabid*, and *They Came from Within*, which featured such diverse subjects as the world of race car driving and a venereal disease that breeds parasites which drastically alter their hosts' personalities. *Videodrome* marks Cronenberg's first picture for a major studio.

The premise that so intrigued Universal involves small time cable TV station operator Max Renn (James Woods) discovering a program entitled *Videodrome* that is being aired covertly via satellite. It showcases perverse sex acts, including sado/masochism, bondage, and possibly carnal murders. Renn is captivated by the show, which soon starts causing him to have his own weird fantasies. When Max suspects that the broadcasts emit some type of inducement to their viewers to hallucinate, he becomes obsessed with tracking down *Videodrome's* source. During his investigation, Renn meets such eccentric characters as pop psychologist Nicki Brand (Deborah Harry); Professor O'Blivion (Jack Creley), who offers vagrants a mission where they can watch television for free; the Professor's daughter, Bianca (Sonja Smit); and Barry Convex (Les Carlson), who finally turns out to be one of the picture's heavies. Renn's ultimate conflict begins when he has trouble separating his *Videodrome*-influenced illusions from reality.

"Videodrome" is not 'the film that attacks television,'" states Cronenberg. "A tag like that would be an over-simplification, because *Videodrome* is incredibly complex. Such a description would also make the movie sound like a parody of TV and maybe seem boring. Simply by *Videodrome's* nature, however, it does touch on television's potential for manipulation."



Universal's original release plan for *Videodrome* would have enabled America to have already judged whether the director's critique is apt. *Videodrome* was going to be distributed last October, until audiences' reactions at test screenings made the studio decide that *Videodrome* needed further editing. The picture is now scheduled to open January 28.

"Having to do the extra editing didn't bother me," Cronenberg claims. "In fact, that's why you have advance screenings. When I do a preview, I'm *not* hoping that people will love the film, because I know very well that the picture isn't yet perfect. The audience's response helps show you the areas of your movie that need refining."

Some of the film's reworked material concerns Max Renn's figmentations. These sequences allow

(Continued on page 14)



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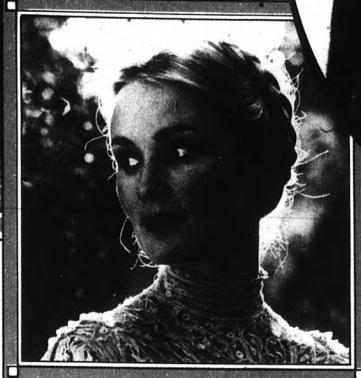
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JESSICA LANGE AS FRANCES

Producer Marie Yates Brings the Compelling Story of Frances Farmer to the Screen

BY CHAS HODENFIELD

When Hollywood makes a picture about Hollywood, it usually turns out to be an exposé of the grimy, seedy side of the glitter pool. *Sunset Boulevard*, *The Oscar*, *The Big Knife*, early versions of *A Star Is Born*, *Mommie Dearest*, it's a long list. *Singin' in the Rain* is one of the few to take a lighter, more lighthearted look.

This can't be an accidental trend.

It was a rainy day in the San Fernando Valley and Marie Yates, producer of the new movie *Frances Farmer*, was waiting for Mick Jagger to call. She came to the door of her dark slate house and said, "Good things happen on rainy days." She had warm, twinkly eyes, a maroon sweater, weathered jeans and gold slippers. It occurred to me, as Ms. Yates served me coffee in a black Chinese porcelain cup, that this was a different kind of movie producer.

Marie Yates was working a mid-level production job at MGM six years ago when she came across the shopworn, unsold manuscript of William Arnold's *Shadowland*, which told of the beautiful, spirited and rebellious 1930's actress Frances Farmer and her horrifying experiences with Hollywood, asylums, electroshock and worse. Yates not only bought the rights to *Shadowland*, she dove into the research and helped edit the book. Yates managed to root out the last survivors, including a very private detective who'd held a torch for the actress these many years. From the book and her own interviews and research, Yates and co-producer Jonathan Sanger put together the awesomely awful saga of Farmer's life (the screenplay is by Eric Bergren, Christopher DeVore and Nicholas Kazan).

Singin' in the Rain it isn't.

"She was like a Diane Keaton or a Jane Fonda. She dressed as she liked, she was outspoken, she went out with the farmworkers and picked fruit," says Yates. "That's why I say she was about 15 or 20 years ahead of her time."

Frances Farmer, though only 21 years old, had just scored her biggest success, portraying two roles in *Come and Get It* (1935) when she got fed up with Hollywood. She moved to the New York theater world and fell in with Clifford Odets and the left-oriented Group Theatre. Disappointed in them, she returned to Hollywood.

"When she came back, she really had to eat it," Yates says, shaking her head. "She was making B-movies back to back and she started to drink and take pills to keep her weight down. She was so beautiful and so well known, and she hated that. She started to resent the fact that people were exploiting her. They got more vindictive and gave her more B-movies."

"There was a scene in a movie called *Flowing Gold* where she had to fall in the mud. And she had to do it something like 17 times. She kept asking, 'Why am I doing this?' And her director just sat there and let her fall in the mud."

Because of her associations with leftists, she came to be labeled, wrongly, a communist. Her troubles came in a heap. While on parole for a drunk driving charge, Frances Farmer got in a free-swinging fight with a hairdresser, a woman, and broke her jaw. The hairdresser (whom Ms. Yates tracked down in Hawaii for interviews) pressed charges.

"The police went and broke down her door at the Knickerbocker Hotel where she had been sleeping in the nude," Yates says. "And they said she had been coming on to the police as they broke down the door. They booked her. That was the first time she was put into a home."

Farmer was released into her mother's custody. Whenever they would disagree, her mother would threaten her with another trip to the asylum.

Eventually, the threats were fulfilled. Frances Farmer spent five years in an asylum in the state of Washington, frequently subjected to electroshock therapy.

"I don't know if you know about the conditions of those days," Yates says. "They ate and slept on the floor and did everything else on the floor. She was taken out of the hospital and raped, I don't know how many times, by the soldiers from a nearby Army base. The soldiers would also take her to parties where politicians were, and they would dress her up and they would rape her because she didn't know one side from the other any more. And then they would electroshock her so she wouldn't remember any of it."

Farmer eventually found her way into the hands of a Dr. Walter Freeman, who had the motto "Lobotomies get them home." His specialty was the trans-orbital lobotomy, a less dismantling process, comparatively, than a pre-frontal. "He said people were sick in their imaginings. By putting this instrument just underneath their eyelids, that would sever the artist's ability to imagine. Because that's where

(Continued on page 13)

Actor-Director Tony Bill Sails Through Hollywood . . .

& Guides Dudley Moore & Mary Tyler Moore In 'Six Weeks'

BY ERIC ESTRIN

ony Bill stands at the helm of his 65-foot sailboat, *Olinka*, tanned and grinning. The balmy breeze ruffling his hair is also powering his craft gently up the southern California coast. It is late summer, the hottest, smogghest day of the year in Los Angeles. But here on the water it is cool and clear, and Bill, decked out in white slacks and red shirt, looks as if his only concern in the world is keeping his sails full and enjoying the afternoon sunshine.

A Hollywood Renaissance man, Bill, now 42, achieved film success first as an actor (*Shampoo*, *Washington Behind Closed Doors*), next as a producer (*The Sting*, *Taxi Driver*), and most recently as director of the critically acclaimed *My Bodyguard*. He has just finished shooting *Six Weeks*, his second directorial effort (starring Dudley Moore and Mary Tyler Moore).

Despite all his activity in the film industry, Bill makes it abundantly clear that this is where he feels most comfortable. "I go to work so I can afford the boat — let's put it that way," he says, in a voice flat and calm as today's sea. "Sailing is my only habit."

If Bill sounds a little different from the typical, "show-business-is-my-life" movie producer, it's because 20 years after breaking into the business playing Frank Sinatra's little brother in *Come Blow Your Horn*, he is still, in a sense, the new kid on the block, a Hollywood maverick struggling to do good work outside the competitive confines of the corporate film-making machinery.

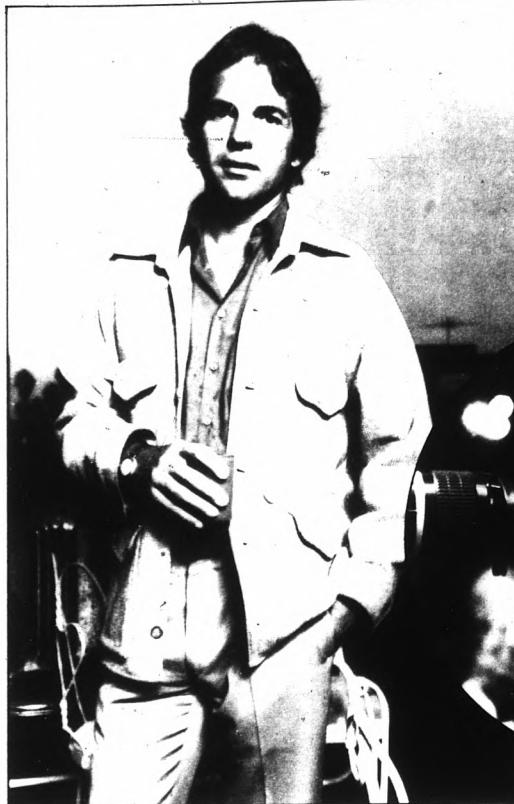
"My feeling is, you spend so much time *not* making movies, that's what you should pay attention to in your life," he explains. Accordingly, Bill surrounds himself with good friends and good art, and spends as much time as possible on the water, enjoying an average of two or three long sailboat races each year to places like Honolulu and Puerto Vallarta.

It's a schedule that allows him barely enough time to make movies, and certainly not enough to concern himself with the caprices of the business, which he considers a dying industry. "I'm totally ignorant about the movie business," he says. "I try not to pay attention to anything I have no control over. I just kind of don't go anywhere I can't walk."

The lifestyle suits him well. In a business where connections are said to be everything, Bill has gone outside the system to establish a network of his own and based it in Venice Beach, miles away from the Hollywood hustle. He has staffed it with neophytes in need of a break, and risen to the challenge by turning out an unusual ration of successful, quality films.

What's more, he's managed to become well liked by the Hollywood establishment while doing so, an unachievable accomplishment for

HOWARD ROSENBERG



The director at ease (left) near his Venice studio and squinting through the camera (below). Opposite, Bill exhibits his low-key directorial style with Mary Tyler Moore (left) and Dudley Moore and Katherine Healy (right).

other independent-minded filmmakers who can't seem to get their work distributed to the public.

For that, Bill owes something to his boyish charm and even-tempered personality — a combination that makes him a talented deal-maker without causing him to sacrifice his personal vision. But Bill, or TB, as his friends call him, maintains that if he makes it look easy, it's only a little Hollywood sleight-of-hand.

When it comes to directing, he insists, any appearance of sophistication on his part stems not from knowledge or skill, but from his expectation of eventual failure. "I feel like I'm condemned for the rest of my life to go to work knowing that I don't know what I'm doing," he admits. "I do not have the confidence of the kind of director who says, 'I know just where to put the camera; we don't need to film the rest of that sequence; we're gonna cut over there, and then we're gonna come back over here.'"

Bill had been looking around for a film to direct since *My Bodyguard* in 1980. There were things about directing he clearly enjoyed — the opportunity to use a synthesis of his outside

knowledge, for instance, and his knack for functioning as an inspirational team captain.

The script he decided on (by David Selznick) is the story of a congressional candidate who's drawn to the head of a cosmetics empire after he flings for her young daughter.

Bill was attracted to *Six Weeks* for several reasons, including the chance to work with Dudley Moore in his first dramatic role. According to Bill, Moore was everything he expected. "It was as good as it gets," he says. "You show up in the morning, and laugh your ass off all day long while doing good work."

And Moore, in turn, praises Bill for creating "an atmosphere where everyone can contribute." Tony is very relaxed and he's very willing for actors to do what they want, whatever they feel comfortable doing. The fact that he doesn't consider himself a strong director is actually much more of a help than a hindrance because it allows me to deliver what I can instead of aiming for somebody's image of what I can do."

After Bill came aboard, Mary Tyler Moore was signed to play the female lead, adding another light-hearted touch to what is essentially a bittersweet family drama.

director's corner



The story begins with a non-profit work crew. Bill, who has been working on the film for years, is recruited by his friend, the star ballerina with the New York City Ballet, to play the lead role of the young dancer. Bill meets with the film's producer, Jon Peters, and they discuss the big question: Could he start shooting next week and finish 10 weeks from now? "It was a tall order," Bill says. "I had to find a way to make it work. I called my agent and said, 'Can you ride again?' and the film was eventually completed on time and under budget."

It probably couldn't have been done if not for Bill's studio, located in a compact space on Market Street, which includes a room where he was able to view editing facilities, which were valuable during the final phase of production. More importantly though, the dozen or so offices in the compact studio were stocked with friends and associates with whom Bill shares a give-and-take of opinions and advice. The studio is also where Bill currently resides; he has two teenage children who live with his estranged wife in Brentwood.

"If I have a janitor who goes around emptying the trash, or the windows need cleaning or the building needs painting or whatever, I'd much rather hire somebody who has the ultimate motive of being an actor or director, or writing a script, than somebody upon whom one of the surrounding atmospheres will rub off," he explains.

Bill has a reputation as the man newsmen approach for a break, or at least an honest opinion about their work. Screenplays pour in over his transom. Almost all the films he's produced or directed (including the endearing but overlooked *Hearts of the West*) have come from scripts by first-time screenwriters without agents, and he's especially receptive to the material, he says, when approached in a creative way.

Though he might be able to find a higher percentage of quality scripts by dealing with established writers and agents, Bill says he'd rather deal in volume. He's staked out his own territory, and it enables him to stay close to Venice without having to hang around pub-

lishing houses to find out what the hot new novels are, and to take lunches with people he doesn't like. "I don't have a lot of people to compete with this way," he says. "It's something I wouldn't do well."

TB finishes his paté and lets the *Olinka* drift a while longer, while he discusses upcoming sailing plans with his friends. It's almost Labor Day weekend, so that means three days of sailing — one with producers Peters and Guber,

another with Sally Field and her kids, and a third day still open.

On the way back, Bill muses about his improvisational directing style, which he describes as "a tight wire act with no net." If he keeps his head clear and his balance intact, he can manage to avoid falling into the abyss of bad judgments and broken budgets that he's convinced would bring about a swift end to his directing career. "I have no idea how capable I would be of taking it on the chin," he says, not surprisingly, since it would be a relatively new experience for him. "I'm talking about real pants-down, boo, hiss, tomatoes-at-the-screen rejection."

"When that happens, to tell you the truth, I think I'll just skulk away," he says with a defiant chuckle. "Really, I think I'll just say, 'You're right, you're right, I agree. You finally caught up with me. Now I finally get to go on a real long cruise!'"

His crew has a good laugh over that one. *Six Weeks* opens December 17th.

FRANCES . . .

(Continued from page 11)

they were 'sick.' And what it would do would inhibit them, if not completely stop them, from conceptualizing. And if you take that away from an artist, what do you have left? Freeman was being touted as the king of the lobotomy, the brilliant man of the day. Later on people realized that he was a madman."

Yates admits the story would have been too depressing if it were not for a man in the shadows of Farmer's life, the partly fictionalized role that is played in the movie by playwright Sam Shepard.

"The movie begins and ends with him, so it's not a total downer. They were soul mates. Once when he was up on a phony murder charge, she supported him with about \$18,000. He knew Frances from the time she was 16 to the day she died. He's a rather eccentric individual, because he talks about a truth that people don't want to hear."

"I heard of him, but for 25 years he was still clandestine. He would never talk to anyone about Frances Farmer." A private detective, he ran a make on Yates. It took months for him to open up. "Finally one day he just cracked. He walked me to my car and a tear trickled down one side of his face. He said, 'It's been 25 years that I've never talked to anyone about Frances Farmer. Who are you to come along and open it up?'" *

Every actress in town was naturally fascinated by the Farmer role (Jane Fonda and Goldie Hawn wanted it); Jessica Lange, who finally played it, had earlier attempted, unsuccessfully, to interest directors in the story. Many of the uninterested studio bosses, however, still only foresaw a dark story of a star,

probably immoral, who used to throw fits.

"They didn't care why," Yates said. "I wanted to be true to Frances, I wanted to vindicate her."

Two others interested in vindicating her were director Graeme Clifford and producer Jonathan Sanger, whose success with *The Elephant Man* earned him the ready interest of EMI-Brookfilms. Sanger knew that Farmer's story, which is taken as far as her 1958 appearance on the TV show *This Is Your Life* (she died in 1970), would be a heavy picture, but of an inspirational, cathartic value. "She was not a basket case by any means," Sanger informed us. "She was a courageous, life-affirming person who was beaten for it."

Yates' being the Woman in Charge Here gave her some special insights into Farmer's problems, or those of any woman in the movie racket. "I'm not into identification at all," Yates demurred, "but I began to see some of the difficulties. Women are treated a certain way."

Also providing inspiration was Yates' show business family. Her mother was radio star Ann Page, and her uncle worked with Gregory Peck. "Montgomery Clift was always around and literally bounced me on his knees as a child," she says.

Besides overseeing the final stages of *Frances*, Marie Yates is also nailing down an 8-part TV mini-series, an original love story, and the Mick Jagger project.

Speaking of which, the phone rang. She took the call and her speaking tone was delighted. It sounded like long distance. When she hung up, she was bright with excitement. Was that Jagger?

"No," she said. "That was the call before the call from Jagger."

Frances opens December 3 in New York and Los Angeles and in other selected markets on January 28.

The Pirates of Penzance . . .

(Continued from page 9)

sentations, Leach let Lansbury work fairly independently, which he says is the way that he deals with all actors.

"Let an actor find the role in himself," Leach asserts, "and then he'll almost be the character."

Leach's main concern with his cast was to unite them in bringing *Penzance* to life in the kind of madcap, fun-filled way that has provoked some critics to compare the tone of the play to the antics of Monty Python and the Marx Brothers.

"*Pirates'* humor comes from showing a world of reality askew," states Leach. "It would have been a mistake for me to think of *Penzance* in any conventional way. For example, at the time that this story takes place, there were no pirates any more. Consequently, anyone claiming to be a pirate would be some sort of free spirit."

To enhance *Pirates'* thematic delights with celluloid magic, Leach enlisted the services of special effects wizard Brian Johnson, who won an Oscar for *The Empire Strikes Back* and also worked on *Dragonslayer*, *Alien* and *Space 1999*. Johnson's tricks were added to live action footage shot by cinematographer extraordinaire Douglas *Raiders of the Lost Ark* Siodombe.)

The Pirates of Penzance's visual thrills weren't only generated technically. The picture contains the wildest action scenes this side of Steven Spielberg.

"*Pirates* gets so wild that a lot of people think that we did a lot of improvised tumbling and bumbling," says Tony Azito, "but we didn't. There couldn't be improvising with everybody moving around like that. There would have been chaos. Graciela Dariel (both the plays and film's choreographer) is a perfectionist. All of the fight sequences for the stage play were planned. For the movie, they had to be even more precise."

No matter how proficient Azito and company were, a potential danger for *Pirates* is that moviegoers might consider the story an antique that couldn't possibly please a 1980s audience.

"We treated *Penzance* as a new work — something living, rather than as something to be done with reverence toward the dead. We approached the production from the script and music, rather than from the tradition of how *The Pi-*

rates of Penzance

'ought' to be done."

Leach's approach worked on Broadway, where *Pirates* won 3 Tony Awards (for Best Revival, Best Director and Kevin Kline), 2 OBIE Awards, 5 Drama Desk Awards and the Outer Critics Circle Award for Best Musical. The director and his associates are obviously gambling that this February 18, filmgoers will also react positively to a movie whose stylized whimsy could present a refreshing relief from the world's ubiquitous everyday hassles.

"*The Pirates of Penzance,*" Leach admits, "presents a world without cynicism. There's not one character in the picture that you wouldn't like to have over to dinner."

Sting II . . .

(Continued from page 9)

sponsible for Colors' death.

Jake Hooker, now down to his last dollar due to bad investments, and Fargo Gondorff, fresh from a two-year stay in the Florida State Penitentiary "on a bum rap," decide to get revenge on Macalinski. They scheme to have Hooker pose as a champion boxer, not realizing that Lonnegan is aware of their every move, determined to kill them in retribution for conning him a decade earlier.

Ward's script also introduces a beautiful con woman named Veronica (Teri Garr), who uses the alias Countess Veronique. A romance develops between Veronica and Hooker, with the latter ignorant that the "Countess" has some sort of mysterious tie to Lonnegan. Helping the gangster is Big Apple police detective Francis X. Bushman (Val Avery), whom Hooker first meets when he steals a railroad ticket from him.

"*Sting II* is inspired and is an expansion of the first *Sting*, rather than a continuation," asserts director Kagan. "Our Fargo Gondorff and Jake Hooker are based on two very famous real-life con men who are totally different from the original two characters. *Sting II* also has more comedy and the nature of the con is more intriguing than in *Sting I*. In this picture, the con men themselves get conned."

Kagan feels that a director should try to put together a cast that is friendly to one another. He even went so far as to fly Oliver Reed (who inherits the part of Lonnegan from the late Robert Shaw) in from London for a few days so that he could get acquainted with the picture's ensemble.

One month before the Englishman had to show up for filming, during that visit, Oliver clowned around by doing hand-springs and lewd gestures off-camera while the other actors were filming their scenes. At one point, Reed peeled off his shirt and jumped in front of the camera, dancing around the cast members.

"That's the way he is without having a drink," comments Jackie Gleason, grinning.

Not all of *Sting II*'s unplanned moments were as wild as Reed's stunts. When the film was lensing at Los Angeles' posh Rex restaurant — posing as "The Blue J" nightclub — famed bandleader/trumpeteer Harry James (who plays himself) and a few of *Sting II*'s other musicians treated the crew to an impromptu concert. The event was made even more memorable when Jeremy Paul Kagan joined the group on clarinet.

To help achieve a sense of pleasant illusion, the artists responsible for *Sting II*'s look often opted to "suggest" the 1940s, instead of recreating the era in exact detail.

"We tried to make the clothing in *Sting II* capture the essence of the period, rather than actually documenting it," confirms costume designer Burton Miller.

One design element that couldn't be merely suggested: men's haircuts. All of *Sting II*'s male actors had to get 1940s coiffures.

"When that was done," Mac Davis recalls, "nobody recognized me. When I came home after the haircut, my dog — a big old bloodhound — tried to tear me up. Until he smelled me, he didn't know who I was."

Davis' pursuit of reality for his role included doing his own stunts during *Sting II*'s climactic boxing match.

"I got banged up," reveals Davis. "I was trying to make a slow motion shot — there's a point in the fight where Jake gets knocked down — and I went flying through the air, landed on my rib cage, and broke a rib; it looked terrific! It was my own fault, though. I was overacting."

Some media pundits have surmised that Davis went to such lengths to help offset a comparison between himself and his progenitor as Hooker, Robert Redford. When told that some people will view his performance in Redford's shadow, Davis doesn't seem bothered, apparently believing that he's not in competition with the famous star. Mac considers *Sting II* as another chance to expand his thespian abilities, displayed twice before in *North Dallas Forty* and *Cheaper to Keep Her*.

"I'm basically a songwriter who sings and an entertainer who acts, quote, unquote. Acting is a challenge because it's something I really don't have that much experience at. Film acting is hard work. It's long hours and very repetitious, but I love it." Acting is a chance to jump out of my skin and be someone else for a change. Who hasn't wanted to do that once in a while?"

Inevitably, the *Sting* sequel will be pitted against its predecessor. Jeremy Paul Kagan insists that his picture can stand on its own, as long as people care about *Sting II*'s characters.

"I think that the *Sting* characters survive in *Sting II*," states the director. "Even though all of the characters in *Sting II* don't survive by the stage area, where they don't feel audiences will care about these people, it's important to me that the truth in people's lives."

Videodrome . . .

(Continued from page 9)

Videodrome to dispel the morbidly photographic that Cronenberg's movies have become famous for — including a telepathic — becomes organic — by Rick Baker's *American Werewolf in London*, Frank Carere as coordinators Michael Jackson and Lee Wilson.

"Their contribution," comments Cronenberg, "is a vitally important part of the movie. *Videodrome* was written so that the hallucinatory aspects actually add to one of the film's major revolutions. At the same time, I'd hate for people to feel that *Videodrome* is solely an effects picture. Its first half hour doesn't have any effects. *Videodrome*'s other elements — acting and story — are good enough to stand on their own. If nothing else, I think that the least people will say is that *Videodrome* is an interesting movie. As a result, I think that the market can be broader than the film that only highlights special effects."

"Obviously," the director adds, "there'll be some people who might not want to sit through *Videodrome*'s 'straight' scenes. Overall though, I don't think that will be the case. Effects freaks still want more than just special effects, even if they don't always realize it."

"I mean, why settle for great effects if you can get effects plus?"

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